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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKESTRASSE 17, July 18, 1896.

WE have reached the middle of July and now finally the musical season of 1895-6 may be said to be ended. At least, there are no further conservatory or other examination concerts in sight, and, except the summer season of the Royal Opera at Kroll's, Berlin has at last become musically silent.

As usual at the end of the season, I give a short résumé of the number of concerts that have taken place. I owe the following statistics to the courtesy of the concert agency of Hermann Wolff, which great institution again last season made a further advance against former years in Berlin's extended concert operations.

Through the Wolff concert agency there were arranged and given in Berlin alone 287 concerts, 29 of which took place at the Philharmonie, 79 at the Singakademie, 101 in the Saal Bechstein, 9 in the Emperor William Memorial Church and the others in divers smaller concert halls and churches. Not less than 103 of these concerts were song recitals, 72 piano recitals, 23 violin recitals, 30 chamber music soirées, 15 grand choral concerts, 4 violoncello recitals, 4 organ recitals, 6 composers' concerts, 24 conservatory concerts, 9 lecture concerts, 6 charity concerts, and above all 10 Philharmonic subscription symphony concerts under Nikisch's direction.

All these were concerts arranged by Wolff, and the sum does not of course include the ten subscription concerts of the Royal Orchestra under Weingartner's direction, nor yet the regular three per week popular concerts at the Philharmonie and at the Concerthaus, which, together with some concerts given under the management of the smaller agencies and some given by artists without managers, bring the sum total of concerts of the past season up to 600, which, unless I am greatly mistaken, beats New York in point of numbers, and likewise, to judge by the criticisms, especially with regard to orchestral concerts, in point of artistic excellence and importance. Musically, therefore, I think Berlin to-day leads the world.

Of the virtuoso concerts arranged by Wolff, those of twenty-nine artists were given with the assistance of the Berlin Philharmonic Orchestra under Professor Mannsstedt's direction. The most important concerts, besides the above mentioned Nikisch Philharmonic and Weingartner Royal Orchestra subscription concerts, were the eight quartet evenings of the Joachim Quartet; three concerts of the Philharmonic Chorus under Siegfried Ochs' direction; five concerts of the Stern Singing Society, under Professor Gernsheim's direction; the following soloist's concerts: the first appearance of Alexander Petschnikoff, who founded a world's reputation with his three violin recitals in Bechstein Hall and one concert with orchestra at the Philharmonie; ten song recitals of Frau Professor Joachim in the Saal Bechstein; the concerts of the young Italian violin virtuoso, Arrigo Serrato, who gives fair promise of becoming a rival of Petschnikoff and Burmester; the concert of Charles Gregorowitsch, who demonstrated that he still belongs among the first rank of violinists; Adèle Aus der Ohe; Teresa Carreño; the Misses Rose and Ottilie Sutro; the two great orchestral and choral concerts of the composer-conductor, Gustav Mahler, of Hamburg; the English concert of Professor Villiers Stanford, with the soloistic assistance of Borwick, the London pianist, and Mr. Plunket Greene, the Irish baritone; the Russian concert, under the direction of W. Safonoff, conductor of the Imperial Russian Music Society at Moscow, and with Josef Lhévinne as piano soloist; the French concert, under the direction of Edouard Colonne, of Paris; the concert of Eugen d'Albert, under the direction of Johannes Brahms; the piano recitals of Ferruccio B. Busoni and Clotilde Kleeberg; the chamber music soirées of the Bohemian Quartet, and the song recitals of Eugen Gura. I hope I have not forgotten any of importance.

The following is a list of the American artists who appeared in Berlin in concert during the past season: Arthur van Eweyck (Milwaukee), Mary Forrest (New York), Marie Mildred Marsh (Cincinnati), Lillian Sanderson (Milwaukee), August Hyllested (Chicago), Rose and Ottilie Sutro (Baltimore), Teresa Carreño (New York), Edith Bagg (Boston), and Dory Burmeister-Petersen (Baltimore). At Kroll's and at the Royal Opera House Mrs. Mary Howe Lavin and William Lavin appeared in opera.

Wagner has held his successful entry at Kroll's. It is true we have had Lohengrin there before under the old régime and amid very cramped circumstances. But, now that the stage has been enlarged considerably, Tannhäuser, which surely has not been heard there very often before, was brought out last Monday night for the first time under the Royal Opera management. The performance was a very satisfactory one all around, and I must say that under the new conditions the *theatre Halle* in the Wartburg and the lovely Wartburg Valley gave two fine stage pictures. I have the otherwise very doubtful advantage of being near sighted, and as I very rarely make use of an opera glass (even at a ballet performance), the closer range at which I saw the reproduction upon the enlarged new stage at Kroll's (now the New Royal Opera Theatre) made everything seem clearer and more impressive to me.

Aside from this purely visionary aspect of the performance, it was new and interesting to me also through the many "guests" or out-of-town participants in the cast, especially also through the appearance of my old friend and teacher, Prof. Arno Kleffel, in the conductor's seat. He gave a finely shaded reading of the orchestral portions of the work, and his accompaniments throughout were so discreet and so closely following the vocal utterances of the principals that it was a genuine treat to listen. The full chorus, too, which could be displayed on the new stage in its entirety and in effective grouping, did their share well under the new but experienced guidance.

Of the principals in the cast Herr von Bandrowski, from Frankfurt on the Main, who appeared in the title rôle, can claim the first place in this notice. I heard this excellent artist for the first time at Leipzig last winter, when he sang the part of *Faust* in Berlioz's *Damnation of Faust*, under Nikisch's direction. I then praised his powerful heroic tenor voice and his strong dramatic instincts. The latter shone, of course, to even greater advantage on the operatic stage than they had done on the concert platform.

His *Tannhäuser* therefore would have been a very satisfying impersonation if certain defects in pronunciation, which I attribute to the singer's foreign nationality, had not marred its effectiveness. This cannot be said of Miss Wiborg, whose pronunciation and enunciation are alike good: The Stuttgart prima donna, who did not please me as *Elizabeth* in Bayreuth several years ago, has much improved both vocally and histrionically since that period, when she was indeed only a novice who had scarcely passed from the careful hands of her teacher, Natalie Haenisch, of Dresden. Last Monday night her impersonation of Wagner's virtuous heroine was coy and yet not prudish, and her singing was as pure and clear as her characterization of the entire rôle. She was most successful in the grand finale of the second act.

If Bandrowski as *Tannhäuser* had saved himself, as tenors are wont to do, for his great pilgrimage narration in the third act, Doerwald from Hamburg, as *Wolfram*, followed the opposite course. He gave all he had to give in the first two acts and when he came to the evening star romance in the final act he had so little voice left that this Italian sugar plum of Wagner's (one of the few he has written) came dangerously near falling flat, which is really not very often the case even with baritones who are far inferior to Doerwald. Riechmann made a lugubrious *Landgrave*, but was good in the ensembles. Burrian, a small but finely voiced tenor from Breslau, made the most of his small part of *Walter von der Vogelweide*; and Miss Deppe, the only one from the home personnel in the cast, sang excellently the not very big but difficult part of the *Shepherd boy*.

You ask me where is *Venus*? Well, in the first act (to be candid) I did not see her, and in the third act I could not hear her, so all I can say about her is that her name on the house bill was given as Miss Breuer.

On Tuesday night we had Lohengrin with nearly the same cast before a very crowded and equally enthusiastic audience at Kroll's. Miss Wiborg, *Elsa*; Bandrowski, *Lohengrin*; Riechmann, *King Henry*; Doerwald, *Telramund*, and Fricke, the *Herold*. New was only Miss Weiner as *Ortrud* and she was in no wise remarkable. Professor Kleffel conducted.

Last night the 100th Berlin performance of Leoncavallo's *Bajazet* was given with only our ever and alike charming Frau Herzog from the original first cast left over as *Nedda*. The remainder of our home personnel comprised in the Berlin première are away on their vacations. Of the various guests in the present cast at Kroll's, notably d'Andrade, I spoke in my last week's budget. For the centenary performance of his work the composer sent from Villa Giovannelli a congratulatory telegram in French, which reads as follows: "With all my heart I am with you at this the 100th representation of *I Pagliacci*. My congratulations to all the artists concerned in the performance. Leoncavallo."

After the *Pagliacci* the new ballet, *The Rose of Sharon*,

was repeated, with Miss Adeline Genée from Copenhagen as tarpsichorean guest in the part of the *Rosa Centifolia*.

Rarely, if ever before, has the advertising gong been droning forth so heavily, lastingly, and booming as it has been for the near at hand coming Bayreuth festival season. Of course, everybody has been told long ago that there are no more seats and that the demand is so great and clamorous that the Nibelungenring will be repeated next summer, when also Parsifal is to have a resurrection, which I still think it would have been wiser not to have deferred until then, but to have given the work which alone lends the Bayreuth scheme to-day a *raison d'être* also this summer.

However, I don't want to refer to that again, but rather give you a translation of an article by Engelbert Humperdinck, the composer of *Hänsel and Gretel*, and which, under the title of Bayreuth Festival Preludes, appeared in last Sunday's edition of the *Frankfurter Zeitung*. It is dated Bayreuth, July 10, and contains the following preliminary puffs:

"The vast preparations for a resurrection of the Nibelungenring, which have been carried on at Bayreuth for years, are quickly coming toward a close. Last week was devoted to the ensemble rehearsals of the gigantic work, and the results then shown justify in a most brilliant manner the high expectations which are entertained with regard to this summer's festival performances. For the friends of the Bayreuth cause it was an especial satisfaction to see young Siegfried Wagner at the head of the multi-membered organisation. He had heretofore been active only as a concert conductor, but he coped with the difficult and fatiguing task with all the assurance and will power of an experienced theatrical director, and at the same time he understood how to win the hearts of all concerned in the performances through the amiable simplicity of his behavior. What sum of preliminary knowledge, technical routine and mental mastery of the material is indispensable with the management of such an apparatus it is difficult for the layman to even approximately appreciate.

"With all this Siegfried seems far removed from wanting to put his own personality forward on this his first début as operatic conductor. His efforts, on the contrary, appear to be directed mainly toward keeping the traditions of 1876 pure and undefiled, in which effort he is not lacking in authoritative assistants. All those present, among them the coryphæes of the baton, Richter, Levi, Mottl, are agreed that in young Wagner a pre-eminent genius as conductor has risen, and that he, like no one else, is called to propagate in most worthy manner the grand inheritance of his great father."

Thus writes Humperdinck, the now famous disciple of Wagner, and above all the real and only teacher of young Siegfried Wagner.

Now let us see what Siegfried himself has to say on the subject, or rather (as will soon be self-evident to everybody who knows the parties concerned) what his mother Cosima dictated to him. With regard to his future artistic participation in the Bayreuth representations Siegfried Wagner is made to say the following in a letter to Heinrich Chevalley, editor of the Leipzig journal *Die Redenden Kuenste*:

"You wrote in amiable manner in your article that perhaps some day I shall be entitled to stand at the head of the Bayreuth festival performances. I must answer you that for the head of such an undertaking it is not in the first place the talent as a conductor which comes into consideration, but that the main stress must be laid somewhere entirely different, viz., in the correct understanding of what the stage really is, what the respective dramatic situations demand in declamatory as well as mimic art; furthermore, how to move about, separate and enliven masses, &c. In short, the conductor only plays second fiddle in Bayreuth. This my father always maintained, in that, he made the conductor only obey his orders. And that most of the conductors understand very little about stage matters these gentlemen will tell you openly. The demoniacal of the stage has been revealed to only few. Otherwise our entire theatres would not be so mediocre. The one to whom it has been revealed is my mother. Whether it will be revealed to me? I hope so! My efforts therefore will be less directed toward conducting than toward stage management at Bayreuth. Good conductors, I hope, can always be found," &c.

The italics are my own. Doesn't that sound exactly like Cosima, who would do anything, sacrifice her only son, for the sake of gratifying her ambitions? She is the most ambitious woman on earth. The conductors, of course, gall her. Levi and Richter are two fellows with whom she cannot have her way and she has to knuckle down to them. Levi is the only man who has the tradition (Wagner's) of Parsifal, and that work could not be given this summer simply because Levi was too ill to conduct. Richter is the only one who has the Nibelungen tradition, for he conducted in 1876 and he was no mere machine, as Cosima would have it appear, who "only obeyed orders." This is just as ridiculous as Hum-

perdine's talk of Siegfried's maintaining the tradition, for in 1876 Siegfried could not button his breeches yet, and the Nibelungenring was of less consequence to him than a bottle of milk with an india rubber tube attachment. "Good conductors, I hope, can always be found." I hope so, too, but then they can't. In reality they are very scarce and nowhere scarcer than at Bayreuth!

On the evening of the 18th (day after to-morrow) Heinrich Zoellner's two-act opera *Der Ueberfall* is to be brought out at the Flora, a summer opera house at Charlottenberg, near Berlin. I am sorry that I cannot attend this premiere, as I shall be on my way to Bayreuth by the time the curtain is raised. On the other hand, I am at a loss to understand why Zoellner is so eager or even willing to have his work brought out upon a second-class summer stage, with a more than doubtful cast of operatic hamfatters and with a haphazard orchestra and conductor. Surely there can be no great glory, and only in the best case a second-class satisfaction, in such a production.

On the 23d inst. Julius Stockhausen, the well-known vocal teacher and once famous Lieder singer, will celebrate his seventieth birthday anniversary at Frankfurt-on-the-Main. His many pupils and admirers have gathered an honorary fund of 50,000 marks, which will be presented to the Nestor of German vocal art on this festive occasion.

Alexander Petschnikoff, the great young Russian violinist, was married yesterday at Warsaw to Miss Lilli Schöber, from Chicago, a pupil of Joachim.

There is a rumor abroad that Leisinger, the famous prima donna, formerly of the Berlin Royal Opera, who retired from the stage two years ago in order to marry the burgomaster (mayor) of Erlangen, is already tired of conjugal bliss, and that she is ready and willing to re-enter her former career. I am sure she will be received here with open arms.

The composer and musical litterateur Ludwig Meinardus died at Bielefeld a few days ago. He was born at Oldenburg sixty-nine years ago. Robert Schumann through accident became acquainted with Meinardus when the latter was a mere youth, and, finding musical talent in him, with his usual generosity got the young man a free scholarship at the Leipzig Conservatory. Franz Liszt likewise befriended Meinardus. In Berlin he studied with Marx, and then for many years he was conductor of the Singakademie at Glogau. Riets called him to Dresden as a teacher at the conservatory. Afterward he installed himself as music critic at Hamburg, and lately he lived a quiet life as composer in Bielefeld. Of his compositions the best known are his ballads, *Frau Hitt* and *Roland's Swan Song*, and his oratorios, *Gideon*, *King Solomon* and *Odrun*. His operas have not been heard.

We had a sad funeral here last Monday afternoon. Miss Grace Groenevelt, one of the two charming young daughters of Mr. and Mrs. Groenevelt, of New Orleans, La., and a highly talented violinist, died of heart failure after a short but severe illness. The American clergyman at Berlin, Dr. Dickie, spoke a few touching words at the bier, where wept Mrs. Sara Groenevelt, the mother, and Miss Céleste Groenevelt, the gifted young pianist and only sister of deceased.

Another recent death is that of Carl Armbrust, the well-known Hamburg musical writer and organist at St. Peter's Church, who died at Hanover last Sunday.

Engelbert Humperdinck, out of the royalties of *Hänsel and Gretel*, has just bought the little castle at the foot of the Kreuzberg, near Boppard on the Rhine, which formerly belonged to the Prince of Waldeck. Humperdinck is going to reside there soon.

Xeva Stanhope, an American vocalist who sang with success at the Cologne and Wuerzburg opera houses, has just signed an engagement for Breslau.

Miss Betty Schwabe, the handsome young violinist, is not going to the United States this coming season, as she has already too many engagements in Germany to permit of her leaving this country for an extended period of time.

I met recently our great countrywoman Teresa Carreño, who promised me the score of her new string quartet, which is going to appear in print soon.

Among the callers at the Berlin headquarters of *The Musical Courier* this week were my old friend the New York pianist and teacher Louis Michaelis; Miss Adele Lewing, the pianist, fresh from Leschetizky, of Vienna, who is going to return to the United States on the *Nor-mania* on the 23d inst.; Miss Carrie Hirschman, from New York, who is bound in the opposite direction, for she just

arrived in company of her former teacher, Prof. Xaver Scharwenka, and wants to go to Leschetizky for final finish; Mr. and Mrs. William Keeley, from San Francisco; Mrs. Sherman, from San Francisco, and Mrs. Cottlow, from Chicago.

I shall leave Berlin for Bayreuth day after to-morrow, and thence shall go on a business trip for *The Musical Courier* to Switzerland. Hence no more Berlin Branch Budgets for a few weeks to come. I feel like a schoolboy out on vacation. Hurrah! O. F.

Music in Dresden.

DRESDEN, July 18, 1896.

THE Wendish concert on July 12 in the Gewerbehaus turned out to be one of the most interesting affairs of the season. A great pity that it did not occur earlier, when our professional musicians and the critics, who are at present away from Dresden summering, also could have attended. It is to be hoped that the recital will be repeated next fall before a larger audience, for the program fully deserves the attention of the best musical circles.

First, the originality of the compositions performed was very refreshing to the ear of the (at this time of the year) weary concertgoer. The striking features were the Wendish folklores, so attractive by their deep and melancholy character and their—one should say—epic breadth of music.

For instance in the songs called *Böser Lohn* (bad reward) and *Traurige Hochzeit* (sad wedding), the Wendish being of Slavonic origin, one should have expected musical temperament, southern liveliness and wild rhythm to be the chief character of their folklores, but instead strains of subdued resignation to fate, in the style of the northern national tunes, predominate.

The program was:

An der Lubota, Idyll für Orchester	Krawc
Gemischte Chor mit Orchester—	
Gingen zwei Verliebte aus	Volkswaiser
Traurige Hochzeit	Krawc
Wünsche, Duett f. Sopran und Bariton	Krawc
Zwei Lieder für Tenor mit Orchesterbegleitung—	
Unter Sternen	Frejchliak
An die Braut	Kocor
Böser Lohn, Chor mit Orchester	Volkswaise
Liedercyclus für Männerchor mit Orchester	Kocor
Zwei Gemischte Chöre—	
Wilkommen Burche	Volkswaise
Die Waise, Volksdichtung	Kocor
An das Veilchen, Doppelquartett	Kocor
Beharrliche Liebe, Duett für Sopran und Bariton	Krawc
Zwei Niederländische Tanslieder—	
Tritt weiter	Volkswaisen
Aenchen, bist die Meine	Volkswaisen

An der Lubota (On the Lovely River, as my neighbor translated it to me), an idyllic composition by the young Wendish musician Mr. Krawc-Schneider (a former pupil of Felix Draeseke), shows considerable talent for rich orchestration and melodic invention. The composer was the conductor of the whole concert. The works by Kocor attracted the attention of the entire Dresden press, and deservedly so, for they are not only musical but a treat to the ear, the lyric and melodic style seeming to be a feature of the composer's talent. The last selections on the program—some dainty, coquettish, sweet little bits of old dance tunes—looked the audience by storm. Perhaps my readers would like to see proofs of the Wendish language in which they were sung. I herewith copy it:

Stup dalej!
Hobros se ras
A njebyz glupy.

In German: "Tritt weiter, Dreh dich um, Sei nicht dumm."

The other runs:

Hanka ty sy moja
Ja syntake twoja
Dai ty mje malku
Na matu chulku, &c.

In German: "Aenchen, bist die Meine, Ich bin auch die Deine, Lieb mir dein Mäulchen, Auf ein klein Weilchen."

The soloists, the chorus and the orchestra all did well; the soloists, unknown to me, were the Misses Wilhelmy, Schoeneberger, Hagedorn, Heinicke, and the men Piehler and Hanke, baritone and tenor, the latter an amateur with a good voice, from the Wendish Society. In the rehearsal another amateur, the owner of a phenomenally deep and sonorous voice, gave the baritone part of Kocor's *Die Waise*. One regretted he did not also sing at the recital.

The musical library of the Wendish Museum contains a great number of compositions by K. A. Kocor, printed ones as well as manuscripts. I am told that his exquisite arrangements, especially of folklores from different nations—translated into several languages by the linguist Dr. Sauerwein—have created general attention; also of the Queen of Roumania, Carmen Sylva, who has sung and played them herself, and who, through Dr. Sauerwein, had her royal acknowledgment expressed to the veteran composer. Among other works of his I may mention an opera, *Jakuba Khata* (Jacob and Kate), a comic opera, a series of five choral (and orchestral) lyrical compositions called the seasons, for the Wendish people, viz., *Nalico*, spring, *Podleco*, second spring (in German *Vorsommer*); *Zno*, summer; *Nasyrna*, autumn, and *Zyma*, winter. Other

works of his are called: *So swoni mer* (the spring bells), *Serbsky kwas* (Wendish wedding), *Serbsky spjowy* (national melodies), an oratorio and a requiem, &c. It would take too much space to mention more here. Also other Wendish composers are represented, such as Krowc (a string quartet and songs), *Wehle*, &c.

Among the most precious objects at the exhibition (museum) must be mentioned some old Wendish instruments of the twelfth century, consisting of a species of a violin with three strings called *husla*, a strange looking shaped flute called *tarakawa*, a little shepherd flute, *pliscatka*, and the *dudy* (*kozat*), in German the *Dudelsack*. The three instruments, the *husla*, the *tarakawa* and the *dudy* are said to have sounded well together and were used for "ensemble" music.

For all this information I am greatly indebted to Mr. Kocor and Dr. Adolf Černý, of Prague. In the literary Abtheilung of the museum—devoted to old and new literary publications of the Wends—are two works of great scientific value by Dr. Ad. Černý, called *Mythiske Bytosie luziskich Serbow*, and *Wobydenje Serbow*, as far as I can make out, without any knowledge of the language, treating of the mythology and the architecture of the people. There is also an old copy of the original edition of the national tunes, some of them differing from the version now known. According to the opinion of Mr. Kocor and other professional musicians, many of the tunes existed a long time previous to the poems, so that most probably the melodies were played before the words to them were sung. Some of the diction is of an originality and naïveté that surpass almost any other Volkspoesie (national poetry), and I found some gems among these poems which gave me indescribable delight to read. No wonder that the *Macica Serbska*—the Wendish literary and art society at Budissin—works hard to save from oblivion all these precious historical reminiscences.

My readers will know that the Wendish culture and their political significance reach back into the fourth and tenth centuries, when the people, divided into many smaller tribes, numbered several millions, abiding parts of Germany, the environs of "Fichtelgebirge," Saale, the Elbe (Saxony) and Holstein. Toward the end of the thirteenth century it was Germanized and reduced by German invasion to a minimum of politically no importance. At present the Wends exist only in a number of about 100,000, still speaking the Wendish tongue, and who, though they be true subjects to the German empire, eagerly stick to the old customs and national costumes of their forefathers.

The concert was gotten up in aid of a Wendish Museum planned for Budissin in Saxony. This museum historically and ethnographically will call for widespread notice, to judge from the first notice of it, given at our present Saxon Art Industry and Handicraft Exhibition in the "alte Stadt"—the old town—built up for the occasion to resemble an old Lusatian town. This alte Stadt is a dear, cozy, old-fashioned place, which carries recollections back to the time of our great-grandmothers and fathers which time, compared to the restless speed of the present period, seems the home of peace and happiness.

Of other musical doings in Dresden there is little to note at present. Two Koschat evenings in the Wienergarten have taken place. The Belvedere concerts on the Terrace go on as usual and the Royal Opera is shut till August 8.

A. INGMAN.

Sonzogno.—The great Sonzogno has determined to visit the United States, and after the beginning of December next will leave the direction of *La Scala* to Corti and Pozzali.

Countess Biscaccianti.—Countess Biscaccianti, who died a few days ago at the Rossini Foundation Home for musicians and artists in Paris, was at one time a celebrated American singer. She was born in Boston in 1894, and got her title by marrying an Italian count. She died in poverty. Before her death she requested the publication of this item.

Frankfort.—During the opera season, July 28, 1896, to June 30, 1896, the Frankfort opera house added eighteen works (including operetta and ballet) to its repertory. The fourteen produced for the first time were: *Die Karlshölzerin*, Silvano, *Festa a Marina*, Evangelinmann, *Das Irrlicht*, Rübezahl (ballet), *Die sieben Raben* (fairy tale), *Falstaff*, *Geigenmacher von Cremona*, *Moderno Oper*, *Trischka*, *Müller von Sanasouci*, *Lilli-Tsee*, *Das Modell*. The operas revived were: *Teufels Antheil*, *Zaar und Zimmermann*, *Joseph in Egypten* and *Die weisse Dame*.

A Mozart Scholarship.—The Mozart Foundation, of Frankfort, for the encouragement of musical talent in composition, will on September 1, 1897, offer a scholarship for this purpose. The scholarship can be held for as many years, not over four, as the directors may annually decide. The scholar will receive during his tenure of the scholarship education in the Hoch Conservatory and an allowance of 1,500 marks. Applicants must come from some German speaking country, and must be of good character and musically qualified. Candidates will have to present the composition of a Lied, named by the directors, and of an instrumental quartet. Three competent musicians will be the judges. Applications down to September 30, 1896, are to be made to Franz Abt, Frankfort-on-the-Main.



THE MUSICAL COURIER,
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NOTICE.—Everything about Paris in these columns or on page 3 is reproduced every week in the London edition of THE MUSICAL COURIER, giving those who need it an English as well as an American clientele.

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AN OPEN REPLY TO A CLOSED SUBJECT.

A DISTINGUISHED writer in an English paper printed in Paris, who has honored with his attention a recent letter in these columns in regard to Musical Career for Women, sees no way out of the conditions described save to "retire women altogether from the field of song," and so give up a charming feminine attribute, that of singing, which he gallantly concedes belongs to woman, with two others, "looking pretty and rocking babies."

Further, he is astonished to find that anyone should suggest the possibility that singers could learn music as well in America as in France.

Then he is quite certain that French diction and accent at all events cannot be as well taught in New York as in Paris, and he fears that patriotism is at the bottom of such mistaken opinions.

For the last:

A patriotism which is blind to justice and obscures truth is no longer "patriotism," but county fair politics. A patriotism of that calibre might do for the pages of a provincial newspaper, or for the eloquence of a Fourth of July speech in a small town in the Far West some time ago.

The writer who would base upon such limited and flimsy structure the discussion of such important art principles as those which occupy these columns would be no longer worthy the confidence of a journal which is one of the leading art interpreters of modern times, nor merit that of the leading artists of two hemispheres, who see fit to ratify its convictions in most decisive and signal fashion.

For the first:

That prize fighting is judged deleterious to civilized society does not do away with a manly man's resenting an insult, nor with a soldier's defending his country by bloodshed. Quarantine is established only against disease. The drunken man is locked up, not the gentleman sipping wine at a dining table. Liberty of action is not curtailed until it becomes lunacy. Because the best men of our nation do not see fit that its wives and mothers should be dragged their garments in the market place of the ballot box is no reason why those same women should not keep their hearts close to the pulse beat of their country for their country's good.

Singing is not only an accomplishment, it is a divine feminine attribute, an infinitely powerful charm and, by the way, one of many more than "looking pretty and rocking babies."

Singing as an art is one thing, the mania of public career through singing is quite another. The propagation of art by the study of vocal music by women is an element of art progress, one of the most important. By it finesse is reached, revelation made, and genius born. The propagation of feminine folly and disaster, through a so-called artistic public career by women lacking in the first principles of making one, is an element of feminine and national degeneration deplored by all save those who do not observe it.

An artist is a benefactor of art and of humanity. She is born such for a purpose. She enriches without impoverishing. The work is in accord, not discord, with the general movement of the universe. She is rare as she is exceptional in construction and result.

The career stricken woman herds and flocks with a mass of her kind. Incited by vanity, envy, longing, restlessness; desire for applause, for fine dressing, for release from conventional restraint, for freedom from home duties, she overlooks the fact that she "cannot," and turning back on

possibility, right, duty and wisdom asserts that she "will" simply because she "wishes."

Her own awakening is too tardy a curative to this; other means must be employed.

The real artist will not retire from song through any discussion, written or spoken, nor by any other human intervention.

Instinct and fitness are stronger than any reasoning. The real song bird will rise from the herb and soar with her precious burden into azure heights, for all of the brambles and branches crossed between. But for this she must have both instinct and fitness. Without one she will not if she can, without the other she cannot if she will.

That discussion should prove to birds, absolutely without either of these necessities, that they are wasting life gazing into azure heights, because the latter are blue and high, is a consummation devoutly to be hoped and prayed and written for.

The term "learn music as well" applied to one country or another, is too loosely, vaguely indefinite to be approached by discussion as to the supremacy of one country over another as an educational medium.

"Learn as well" here or there means nothing in educational work, particularly work as varied and profound as that of vocal interpretation. No one could be so far lacking in intelligence as to undertake so bootless a task. A few things, however, are certain.

The convictions and opinions of a few years ago in regard to musical matters in Europe and America are wholly useless to-day, so great and so subtle are the changes that have taken place in the art conditions of the Old and New Worlds.

Fully aroused to consciousness of her needs and willing to learn; her people readers, searchers, thinkers, travelers; inspired by art curiosity and the art feeling of mixed blood, with an educational common sense the result of the public schools and journalistic hothouse training, and aided by artistic illustration the best of modern times, America has leaped forward to an artistic ripeness undreamed of by those who do not see it.

Filled with confidence in established position, stultified by lack of progress, lack of reading, of research, of observation, baked hard by tradition, undisturbed by question or discussion; content, arrogating, kindly intentioned, but comparatively sleeping, vocal pedagogics in Paris have dropped into a lethargic routine in regard to modern movement, and particularly in regard to the application of study work to the needs of modern pupils.

Of this no one is so supremely unconscious as themselves.

The story of the hare and the tortoise was not only fable, but philosophy. The results of these two conditions are inevitable at no distant date. Indeed, many of them already appear. That Paris itself is artistically mellow cannot long combat practical effects. The brooding restlessness, the inquiet, the active discussions, the discontent among the strong students and the succeeding harvests of failures among the others are but too evident signs of the times.

There are many things "to learn" and many phases of things to learn in musical interpretation. A technical education must underlie an aesthetic one. Technicality belongs to teachers; aestheticism to artists.

Teachers are people born to and trained in the application of knowledge. They are people of talent, common sense, and the power to analyze how things are done, so that they can show others how to do them.

Artists are people who possess more or less genius to do certain things, without the remotest sense (generally) of how the results are reached. When young and strong they soar high above the heads of the common herd of both teachers and pupils. When wings are broken by the long flight they are glad to flap down among the common flock, and, by much crowing and ado as to the heights they have reached, attract the young birds into their magnetic circle.

For that, some teachers happen to be artists, and some artists happen to be teachers, thank God and amen, but no sky holds monopoly over either class, and with the rapidly growing changes, exchanges and interchanges of latterday progress the chances of monopoly grow daily less.

But while European musical education has its place and its values, and must be had by artists, that it is not what is imagined of it by American students at home is gradually dawning upon thoughtful intelligence. Another point that has more than dawned is that not one American student in ten is prepared to profit by the values which do exist, and that a great part of the lamentable foreign failure year after year is the result of this very lack of necessary preparation.

America is eminently educational. The spirit is analytical, pedagogic, by birth, circumstances and training. It needed but the presence of artistic ideals and illustrations to render the nation true and discerning in musical lines. What other nations have gained from centuries of regular art development America is already reaping as results of

that development by being receptive, perceptive, and by the possession of artists and artistic representations second to none the earth over.

Even while many are doubting the success of this novel method of art permeation, behold the permeation has taken place!

At the same time no reasonable thinker could contend that the new is yet in a position to give up the old. Impossible! absurd!

Paris has, and will have for some time to come, what America cannot possibly have. This is as necessary to a rounded artistic nature as is the other education which is not only possible in America to-day, but which in large proportion is superior in quality and application.

Because a vain, ignorant, restless woman in New York, who does not know a line of solfège, cannot read a phrase at sight, cannot transpose four chords, thinks harmony only for composers and knowledge for writers, who has a nice home voice and no particular appearance, because such a woman sighs: "I would sell my soul to go to Paris to study!" is no sign that Paris is the place for her to come, or that she must beg, borrow or steal means to satisfy what is but an absurd imagining.

Much of the failure in Paris is due to lack of the instruction that could have been had in any of the large American towns and in many of the smaller ones.

Money, time, spirit and much else go down every season here in Paris through the false imaginings of people who follow blindly preconceived opinion, and who are utterly ignorant of the real conditions of things.

To throw light upon these conditions—not alone in Paris or London, but at home and in the pupils themselves as well—to bring people to just discernment as to where and how they can best receive what they most need, with the least outlay (financial, physical and moral), has been the labor of these columns for almost an entire year.

If by "patriotism" in the work is understood a profound desire to benefit all musicians in art hemispheres, so be it. No matter the name by which is discovered a more practical and less wasteful method than the present of utilizing the disaster filled phase of musical progress termed "woman's musical career."

A word as to the French diction and pronunciation, which the gentleman, with many other people, seems to imagine must come to foreigners with the air and light of Paris residence.

Anyone would naturally imagine that this should be so. It is not so.

One cannot reason people out of what they have never been reasoned into, but conviction may always be produced by proof.

Let anyone in Paris assemble any ten, twenty, forty, fifty foreigners who have been studying French in Paris studios from one to fifty years, and to every one of them declared by a competent jury of French people to be able either to sing or to speak correct French diction or pronunciation one would be safe in offering the crown of England.

When American educators first took fright for the English language on account of the influx of foreigners, each with his particular accent and pronunciation, national resistance went at once to work to combat the evil.

In the very infancy of our country a phonic or phonetic system was established.

This was a system by which the sounds underlying all the words in the language were classified and taught, instead of teaching the words themselves, each containing several different unknown sounds. In passing through this in our public schools, Dutch, Irish, Swedes, Italians, Scotch, Poles must drop off their various brogues and pronunciations, and march into line with Webster & Co., which is our academic standard. By it, likewise, purified English diction is taught to negligent natives.

Without this training in sound elements the foreigner keeps his special brogue during his entire life in the country, even though he mix all the time with English speaking people, and even study from them, leaving the phonics out.

Partly from the fact that till lately comparatively few foreigners came to settle in France, partly because those who did come concentrated in Paris, and partly from the non-resistive character of the race, which takes measures for supporting but never for correcting evils, no such idea ever entered the heads of French educators. Consequently each foreigner was left to catch as catch could, and consequently no one caught.

For French cannot be "caught up" as can other languages.

German, Italian, English may be caught up to a great extent by people speaking them, for the sounds included in each are similar; the arrangement only is different.

In French there are fifteen distinct sounds, fine and delicate, with means of combining them, and rhythm and color undreamed of, unknown and untaught in any other language; and every one of them imperative.

Here is the clout to all this French diction difficulty. Till the ears are opened to the false sounds, till every one of

the true ones are memorized absolutely, and till the succeeding consecutive steps are taken (an operation of a month or two), no French pronunciation is possible, either in Paris or in New York or in Kamtschatka.

Vocal teachers, as supposed philosophers, students and teachers of ear art, should have been the ones to discover this lack, and at least seek if not find a remedy. They should at least have made some effort to conquer this crowning deception from which all foreigners have suffered for half a century, and which year after year is pronounced dead failure by both managers and audiences in this the headquarters of French vocal study.

But to begin with, the leading professors of Paris (outside of the Conservatoire) are themselves chiefly foreigners—Austrian, Italian, Spanish, Belgian, German, Russian, not one of whom knows these sounds or their combinations, or is sufficiently sensitive to the fineness of the language to feel the need of them. Others, while artists in a musical sense, have none of that educational or analytical faculty that would lead to such a desired discovery. The thoroughly French, with native conservatism, do what they can and say: "It cannot be done because it has never been done!" and so the pupils have gone without. (Proof positive, from the mouths of French managers and audiences; English speaking mouths cannot prove it.)

French teachers and diction teachers, knowing the language themselves but without normal training as to imparting it, failing to get at the root of the foreigners' difficulty, and having no phonic system to follow, floundered aimlessly in the dark. They taught verses of poetry, pages of prose, songs, arias. A few gave a few sounds perfunctorily—no one made complete French phonics the basis of the teaching of French language to our people, and without French phonics all teaching of French pronunciation and diction are as digging in sand or making holes in water. (Proof patent in results.)

When French phonetics finally did come it was not through academic edict, through leading educators, vocal professors or college professors, but through the patient and remarkable effort of simple French teachers, who, without even knowing of our system, have classified all the French sounds with some eight separate features of combination, pronunciation, accent, rhythm, &c., into what seems to be a most comprehensive and infallible phonetic method.

Unwavered, of course, in our great American art of truth promulgation, this valuable invention has been jealously restricted to the limited sphere of the inventor's private class room.

But even now that it is here, so strong is this wall of studio lethargy, indifference, conservatism and something less active than prejudice, that it only crawls where it ought to leap as a precious boon to the help of the unfortunate foreigner within the gates. For all of the educational energy evinced by the vocal teachers in this regard, it might crawl through another half century before its value or non-value might be established.

So much for the why of this important subject. The result is that the only difference between the "pronunciation and accent" as taught in New York and as taught in Paris is in degree of badness. Both of them are as bad as can be, and utterly useless so far as practical aid to a foreigner's vocal career.

Proof, that between them in all these years correct French French has been a dead failure for foreigners. The idea that it cannot be taught has passed in among other stultifying studio traditions over here, which are accepted blindly by the majority of people, and any refutation of which is a signal for intense surprise.

Should the gentleman desire corroboration or further enlightenment as to any of the above points he is respectfully referred to the impressions of Messrs. Grau and Mapleson, Jr., representing the leading impresario elements of Europe and America, and which may be found in issues of July 29 and 29 of this year's MUSICAL COURIER; also to the searching discussions of this whole subject, pro and con, which have occupied these columns for the entire past year.

Meantime, as nobody is more desirous of light and truth in these lines, with a view of helping others, than this writer, any tests, proofs, facts—anything except mere statements of personal sensation—will be eagerly welcomed by

FANNIE EDGAR THOMAS.

LES MINTTES.

The last portrait painted by M. Benjamin Constant is one of Mrs. Walden Pell.

This is interesting to us, because Mrs. Pell is a New Orleans lady, daughter of musical philanthropists, herself a musical philanthropist, who in the course of a long and leading social position in Paris has used generously of her substance, her time and her interest in aiding American musicians in the French capital.

The portrait was made con amore and by request of the great French artist, who has lately received the highest ar-

tistic honor from the state, the médaille d'honneur. Taken since the occurrence of a severe domestic affliction, a tone of pathos underlies an admirable likeness of this good woman in clear and masterly color setting. A peculiarity is the careful guarding of the youthful expression of countenance, a peculiarity for which the original is noted. The artist claims it to be the best portrait he has ever made, except it be that of his son André in the Salon.

Among other interesting portraits in the studio are those of Ambroise Thomas, André Constant, Paul David and the famous Arago, who was Mme. Constant's great-grandfather. All are remarkable for their peculiar vitality and lack of artistic affectations. One who sees his Christopher Columbus never forgets the impression. M. Constant himself resembles somewhat Mr. McKinley in his shaven face, square chin and observing eyes, but the two deep lines over the nose in the artist's face indicate the perplexity in mental action with which few American men are troubled.

Of Mrs. Pell's last protégées are Miss Aldridge, who is engaged at Bayreuth this season; Mlle. Starke, an exceedingly talented comédienne of American descent, who is being engaged for the Comédie Française, and a Mlle. de Merbits, who has just been accorded the prize in miniature painting by the Beaux Arts for work already in the Salon.

French artists are all scattering to the "suburbs," which means the French watering places. Dinard, St. Servan and Paramé, in Brittany, seem to be among the most active musically at the moment. Harold Bauer, M. Salmon, Paul Botticelli, M. and Mme. Ram, M. Hardy The, all first-class artists and well known to MUSICAL COURIER readers, are filling excellent programs in these places. Mme. Ram has inaugurated a series of afternoon musicals at her villa, and others are emulating her example. The whole-hearted activity of this lady in musical work deserves reward. The audiences in these places are exceptional, being always the elite of the world on a running string—the poor (alas!) counted out. The Princess Mathilde, sister of Prince Bonaparte, is at St. Servan this week; Mme. Judith Gauthier is at Dinard, and the Prince of Wales is promised. There is any quantity of Americans there and the casinos are very good.

Mlle. Jenny Howe was among the first artists who sang M. Dubois' Paradis Perdu, recently given at the Rouen festival. The most profound and unanimous sympathy was evidenced for this drama-oratorio of the new Conservatoire director. The poem is after Milton.

Concert and bicyclist festival is the latest. A superb fête was recently given by the Princess Laetitia Bonaparte. A bicycle course was made of the royal garden. The ladies were all restricted to white bicycle costumes. Orchestras hidden in shrubs, chained together by Venetian lights, made the most ravishing music, and after midnight the party danced, still in bicycle costumes, a minuet à bicyclette. (One of the presents to Prince Charles of Denmark was a bicyclette.)

Speaking of large hats in theatres, it appears that as early as 1790 Danton was possessed of the spirit of revolution. He insisted on wearing his hat at a representation of Charles IX. during that year, to the great excitement of audience, officers, guardians and deputies present, who finally precipitated a riot and the expulsion of the "mutin."

It is not what is on the head though, but what is in it. "After bread to eat, education is the greatest need of the people of any nation," read the legend on one of the best illuminated statues of the Boulevard St. Germain at the 14th of July celebration the other night. It was the statue of the great "mutin."

That loyal and searching musical paper, *Le Monde Musical*, of Paris, speaks this week of a proposed association between organists, maitres de chapelle and singers of Paris churches, with a view of instituting and insisting upon certain measures and rights for the well-being of that modest body.

Another fuss between director and prima donna. You could never imagine what this one was about. Nothing greater than the fair lady's pretty little mouth, which is declared too small to pronounce certain consonants indispensable to Paris diction. The question of mouth versus consonants came to the courts, and as usual to the pocket-book. Five thousand francs of a demanded 50,000 were adjudged as restitution to the little lady whose lips were evidently made for better things than bothersome f's and s's.

M. Bourdeau, choirmaster of the Russian church at Paris, has been presented with a golden medal bearing the likeness of the Tsar Nicolas, in recognition of his able services for Russian sacred music in the Russian church at Paris. A peculiar fact in regard to this M. Bourdeau is that his wife is an Iowa girl! He is a very nice man and skilled musician. The music of the church is the same as that in the royal cathedral at Moscow.

Li Hung Chang detests music. They had to take him to acrobatics and things here to amuse him, instead of the customary operatic treats. "Give me good words," he says, "but keep your music!"

Saint-Saëns is at St. Germain, finishing a new ballet. Widor is at his desk under the St. Germain de Prés trees, finishing the orchestration of his opera, Saint Jean Pishers.

No end of reforms being blocked out for the opera. The

new décors storehouse, out near the Clichy fortifications, is a model of modern construction—compared with the old. The chances of fire are reduced by having glue heated in a big stationary heating pot instead of in a lot of little movable stoves. The superb décors, the patient and artistic work of hands used to much work and little money, are now packed in separate compartments protected each by a water jet that may be turned upon the waterproof cases in case of fire. Wire formerly used as wrapping was found to twist and knot and double under fire, squeezing the poor pictures to death like enraged serpents. The cases are now made of wood and stone. The building itself is large, light, airy—in every way the burning of the old building was a blessing.

As all burnings are except to people who insist on sitting in the old cinders.

Many dead letter laws are being electricised in the academy itself—for better protection, lighting, ventilation—many things. May they find a law for doing away with the "ouvreuse!"

L'Hôte, by Carre and Missa; Spahi, by Lambert; Widor's Les Pêcheurs de Saint Jean, a new Dalila by Paladilbe, and Les Guelfes by Godard, will be among new gems for the coming season.

HOME FOLKS.

Miss Della Rogers is engaged under the direction of Prince Albert Constantin Ghica, of Roumania, as prima donna for six months, to sing ten times each month in eight different operas: Lohengrin, Traviata, Samson and Dalila, Rigoletto, Carmen, La Vivandière, Le Prophète, Favorita. Miss Rogers has already given promise of a successful future. She has the good wishes of many friends in the present.

Mr. Wm. C. Carl is, as you know, back in France visiting at the home of M. Alexandre Guilman in Meudon. He has a three months' vacation, returning in time to commence a consecutive concert tournee through the winter. He is busy looking up compositions, talking with the best musical authorities and planning attractive programs.

His next visit will be to his valued friend, M. Henri Deshayes, the composer-organist, Avenue Versailles, who has many treasures in manuscript. He will be called to the painful duty of attending the funeral of M. Salomé, the eminent organiste de chapelle, of La Trinité, whose death suddenly this morning is just announced.

M. Emile Boucher's death scarcely a year ago and now M. Salomé's leave M. Guilman almost alone of the little Trinité band, united by the service and regard of a quarter of a century.

By the way, a serious and very valuable organ pupil of M. Guilman, Mr. Chas. H. Galloway, of St. Louis, was quite a distinction this week, playing with M. Guilman, at a concert given in Meudon, one of the composer's concertos and other interesting organ music. He was applauded and recalled. Mr. Galloway is one of M. Guilman's favorites, and has won the position by talent and serious hard work. He hopes to remain another year.

Meantime he has been complimented by a call to his original church position in the Presbyterian church, St. Louis. M. Guilman has dedicated his last fugue to his deserving pupil.

Mr. Wm. Arnold, organist of St. Stephen's Church in Providence, R. I., an energetic musician and choirmaster as well, who teaches singing as a science, came to Paris a year ago on vacation and fell across the counsels of Dells Sedie, for which he cannot sufficiently thank his stars. He returned this year, bringing "two other spirits with him," M. Stanley, a fine bass chantant, and a baritone, Mr. Hutchison, a member of his choir.

The party have done excellent work, and return via London to-day, 21st. Mr. Arnold studied organ with Haupt in Germany. He, as musician, his wife as doctor, teach in the well-known Wheeler School in Providence. As the former has been a faithful student of the phonetic system of learning French pronunciation, he can do much toward correcting the false idea that French can be learned in any other way.

Mr. D. E. Crozier, organist of the Market Street Presbyterian Church, of Harrisburg, Pa., returns to his charge after a year's study of organ and composition with M. Guilman. He has been organist of his church for nine years. His study here has been inspiration as well as revelation in what can be done with an organ.

Mlle. Fannie Francesca (Michelson), of California, has left Paris for Carlsbad and Bayreuth, to return September 1.

Miss Florence Margaret Kimberley, of Cleveland, Ohio, stays in Paris with her sister to rest and study during the summer months. Converted to the phonetic system of learning French accent, she attacks the chart this week and goes to the end and will thus be able to do French song some justice on recommencing in the fall. Miss Kimberley is an amiable, intelligent girl who has much more common sense as to her work than the majority of her compatriots. She is pupil of Juliani.

Miss Kellogg, of New York, is making an impression in London. She will probably return to sing in Italy, as she has secured good offers to do so.

FANNIE EDGAR THOMAS.



ROME, July 14, 1896.

"LE JEUNE ECOLE Russe," AND MOUSSORGSKI.

FORTY-THREE pages of that admirable publication, *La Rivista Musicale Italiana*, whose trimestral number is just out, are devoted to one of an extremely fine series of essays on Russian music by Arthur Pougin. They are each and all interesting—rarely interesting and instructive; but the present issue will be especially valuable to THE MUSICAL COURIER'S readers because it treats of Moussorgski, introduced by Vance Thompson as a worthy successor of Wagner, in company with a subject that may not prove his right to the proud title Mr. Thompson has given him, as it may or may not develop that the Moussorgski he-goat is symbolic!—of just what I don't know, unless, indeed, it may be "sin!" for I remember a couplet of my school days which affirms that "nothing is original but sin!" The subject of Moussorgski's monologue—the old, vindictive, bearded he-goat—was decidedly "original," therefore are not the he-goat, "the devil of a goat," and sin synonymous? If so, how great is the ideality of the figure and how far it goes toward proving Moussorgski's lawful right and moral right (though morality may seem a strange word to use in this connection) to the title of Wagner's successor as implied by Mr. Thompson!

The pity of this number of Pougin's essays is that it only hints at Moussorgski in the most tantalizing way; it is a sort of Moussorgski *antipasto* Pougin has given us here, but the *Rivista Musicale Italiana* always satisfies the appetite it stimulates, and a waiting time of three months or so only stimulates it the more. Besides, there is always something leading up to the pièce de résistance, which prepares the way most agreeably and satisfactorily for the grand coup.

That is just what Pougin has done in this ante-study of Moussorgski; he has taken two other Russian artists for his preliminary study—how wisely his coming presentation of Moussorgski will show. "The initiators of this young Russian school," says Pougin, "were Balakireff, César Cui, Rimsky-Korsakoff, Borodine, and Moussorgski. (Here we have him in a definite place at last.) Their literary champion, César Cui, took upon himself the task of dispensing their ideas and propagating their principles in the hottest, most wildly enthusiastic way, hurling contemptuous invectives against those grand and noble artists, Rubinstein and Tchaikowsky, who, unhappily, had the audacity to write music he could not translate. * * * For the moment," continues Pougin, "I wish to occupy your attention with two artists who seemed to have helped prepare—each according to his own genre—(and perhaps unconsciously) the way for those iconoclastic reformers. These two artists of high genius, though each from an entirely different point of view, are Dargomijsky and Alexandre Séroff. Dargomijsky, who followed in a way in the footsteps of Glinka, also possessed in common with him the advantage of noble birth and of parents who, instead of opposing his love for the art he had chosen, opened every path that could lend itself to his advantage in the mastery of his principles. Fétis, who was his personal friend, gives many interesting facts as to his younger years. He was five years old before he began to talk; indeed his parents were afraid he was born mute. In his infancy even he demonstrated a great artistic passion, especially for the drama, making a little company of marionettes and composing for them a species of vaudeville. At seven he maintained fierce and long discussions with his master of the piano, because, refusing to apply himself to the mechanism of the instrument, he occupied himself with composing little rondo's and sonatas. A few years later he studied the violin, making exceedingly favorable progress on that instrument; it was then that music presented itself to him in a different aspect; that through the place he held as second violin in an excellent quartet the sublime height of the art was made clear to him. His parents, charmed at the manifestation of his vocation, confided his training to the renowned pianist and composer, Schoberlechner, from whom he learned the fundamental principles of harmony and counterpoint. At eighteen Dargomijsky was appointed to a secretaryship in the high state service of the house of the emperor, and so, naturally, here came an interruption to his musical studies. Reading the most difficult music at sight he was in great demand as accompanist for the most distinguished singers

and artists and the best amateurs, the result of which was that, a perfect passion of vocal and dramatic music taking possession of him, he utterly neglected his instrumental music, and began the writing of an innumerable quantity of romances, arias, cantatas and ensemble morceaux, with piano and quartet accompaniment. We see in the youth of Dargomijsky no other war than that maintained by a highly distinguished amateur with lofty aspirations nourished by liberal encouragement. Glinka, with whom he formed a strong friendship, inspired him to work for the theatre. To fit himself for this he resigned his position in the imperial ministry and devoted many years to the serious reading of theoretic treatises, with absorbing study of the most celebrated masters' partitions. Ambitious to write a dramatic opera, he selected *Lucrezia Borgia* as his subject, abandoning it, however, almost directly he had commenced its partition, for Victor Hugo's *Ésméralda*.

"Adapting the music to the original French text, he afterward translated it into his native language, and then offered it to the direction of the imperial theatres. This was in 1839; notwithstanding his efforts, notwithstanding the unusual circumstances, it was eight years before he received a definite answer.

"Finally, in December of 1847, *Ésméralda* made its appearance at the Theatre of Moscow, where it became a great success, and where it went, after four years, to the Theatre Alexandra in St. Petersburg. Tamburini, who sang it, desired ardently to translate the opera and see to its representation in Italy, but this desire was peremptorily refused by the directors of the imperial theatres, who insisted on maintaining their previous decision of not allowing the production of any Russian composer to be produced in Italian form. The *Ésméralda* of Dargomijsky is a youthful work in every sense; it is a little composite in style and reminds one at certain points of Meyerbeer and Halévy, for whose genius Dargomijsky felt the most profound sympathy. Although there are some excellent points in this work, there is very little originality in it. After *Ésméralda* Dargomijsky wrote a work of minor importance, *The Triumph of Bacchus*, a sort of a ballet cantata, a work which he was denied the pleasure of seeing publicly presented until just before his death (at Moscow, 1867).

"The text of this opera Dargomijsky took from Pouschkin. Somewhat disheartened by the cool reception of his new work and its long non-appearance, he devoted himself for a period to the writing of romances arias and duos, which became, especially the romances, the fashion, the vogue in the Russian capitals. Many of these romances were remarkable for their accent and the fine melodic sentiment, adding even more to his young renown than his first opera had done. At last, moved by his own undying ambition and by the inspiration he had found again in the rich pages of Pouschkin, desiring also to have a work that might be called truly national, he devoted himself and threw all his genius into the seductive *Roussalka* (*T' Ondine*).

La Roussalka, says M. Cui, unites fantastic color to the pure dramatic element; the subject is one of the most excellent possible for the lyric scene, both in ensemble and in details. * * * It is one of the most admirable creations of the greatest poet of Russia. All the world knows the poetic and mysterious fable of the Undine which comes to us from the country of the North. She lends herself to the magician, evidently charmed to be placed upon the scene, with exquisite color and with incidents perfectly adapted to excite in him the sweetest and most marvelous inspiration. It was she who inspired Dargomijsky in the happiest manner, so, indeed, that he wrote on this adorable legend a partition that has made his name always popular and that has won for him the title of the direct successor of Glinka. Says a writer who had studied Russian music on its own territory: "To know how to give to each period, to each phrase, the musical sense adapted to it alone, to find the precise melodic accent for each character, required high special faculties, such as Dargomijsky possessed. Every word of the text, every detail of the drama, is one and inseparable with the music."

From this writer's point of view the marvelously accentuated recitatives of La Roussalka are precisely the point of departure for and the signal of the doctrines of the "jeune école russe" in the field of dramatic music. And so the name and the rôle of Dargomijsky acquire an exceptional importance that will bring them constantly to the front. Dargomijsky's last work, "Le Convive de pierre," is marked by an excessive use of the recitative (but always the melodic, accentuated recitative), and so it is a theme of the most complete admiration to the young musicians who dream of a radical transformation of the opera. * * * Little by little there is being formed of itself a group of musicians who, by the nature of their talent and their manner of investing the new questions of the art of music, will end by establishing *une nouvelle école d'opéra* in Russia. These artists hold as models and in highest esteem the melodic recitatives of La Roussalka, and the group introduced and championed with the enthusiastic words of Monsieur César Cui and comprising, we may say again, for the better and firmer placing with

M. Cui himself, Borodine, Moussorgski, Balakireff and a little later Rimsky-Korsakoff, sees the advantage of arbitrating under the name of a celebrated authority.

It seems that Dargomijsky himself, in his latter days of feeble health and overstrained nervous system, turned on his own high road of teaching and convincing; as in the Roussalka (his greatest work) to cater to the demands of this school or group, as manifested in "le Convive de pierre" (much akin to Don Juan), which, although his last extensive work, may be classified as his second in importance. Some of this cultured, emotional, ambitious musician's best work, that which, with the Roussalka, endeared him most to his countrymen, was his miscellaneous, in-interval work, the delicious little romances and melodies, duets, and quartets that, while breathing the very breath of Art, are strikingly and beautifully original and purely national, as national as the splendid conceptions and dainty, gorgeous imagery of Pouschkin, between whose poetic sentiment and Dargomijsky's own musical interpretation of sentiment there was the closest and most fascinating union. Especial favorites among his instrumental compositions are three fantasias comiques for the orchestra: le Kasatchok (danse petite russe), a Fantaisie finnoise, Baya-yaga, which is also called Du Volga à Riga, and a three-hand piano composition, the Tarentelle slave.

* * *

Alexandre Séroff, born at St. Petersburg in 1830 (he died suddenly in the same city in February, 1871), was, more perhaps than a producer, an elevated speculative spirit, a sharp critic, whose culture and whose native intelligence and intuition were aided by an essentially combative temperament; one who went into the thick of the fray with ardor, with passion, in battles that are born every day in the musical field.

Choice writer, sharp critic, redoubtable polemic, indefatigable conférencier, ready at all times and on every side with attack and response, he drew respectful attention to himself and his arguments from all sides, and, in short, made for himself a unique and special place in the history of the musical movement that has taken place with much éclat in Russia in the last half century. Séroff was the son of an avocat. As child and lad he demonstrated rare intelligence and many and diverse qualities; he studied with absorbing interest natural history; possessed himself with remarkable facility (even for a Russian) of foreign languages, talking fluently in Latin, French, English and Italian; he evidenced the strongest taste for the theatrical arts, became experienced in drawing and design, and above all, adored music.

His compatriot, M. W. de Lenz, author of Beethoven and His Three Styles, says of Séroff:

"In 1834 his father entered him as a student in the law school of St. Petersburg. He graduated from that school in 1840 with many honors and in high rank, going thence to enter a department of the senate. He studied the violoncello with Ch. Schuberth, and the piano, when just entering boyhood, with a lady relative. For the rest of his musical education, it was self-acquired. After leaving the school, he studied diligently the chief works of musical theory in all languages and of all epochs—Bach, Kirnberger, Albrechtsberger, Fux, Cappel, Marck—and wrote his own critiques of those works, which he found all too insufficient, with the exception at some points of the work of Marck. It was his determination to establish a more simple theory, one more useful and easier of assimilation. The more he advanced in this immense labor, the more he neglected his work in the senate. He was transferred to the Crimea as vice-president of a tribunal of justice; 'I wrote little fugues between my reports,' he said to me, 'jolies petites fugues. One day, when my opinion was asked in regard to the case before the court, I was obliged to respond that I had absolutely none, as I had not attended to it, and then I left the session. I was working at my first opera, *Une Nuit de Mai*.'"

Séroff left the judicial career, to the great despair of his father, and took up his residence and his censorial or critical work in St. Petersburg. Séroff was an ardent admirer of the most abstract works in the latest style of Beethoven, seeming to find in them a souvenir of the ancient Greek modes. Becoming censor at the St. Petersburg pont (for foreign journals) his absorption in the functions of this office interfered seriously with the continuation of the studies that so closely occupied his heart. Soon after this he commenced to publish in a review—*Le Pantheon*—a series of polemic studies to refute the ideas advanced by his compatriot, Oalibicheff, in his *Nouvelle Biographie de Mozart*, and an important brochure to combat the theories of M. de Lenz in his *Beethoven and His Three Styles*. All this time Séroff was a collaborator of many Russian journals, and in 1860 became director of *la Revue Théâtrale et Musicale*. In the winters of 1858 and '59 he gave a series of ten historic and aesthetic conferences on the theory of music in the hall of the university, repeating these conferences and adding others on the musical drama, which were given in 1865 in the Conservatory of Moscow. In 1870, in the hall of the St. Petersburg Artists' Club, he gave six important séances, productive of great influence,

on the development of the opera. * * * Séroff was not only considered as the first, but as the one great Russian musical critic. Sometimes he forgot his own words and contradicted himself with the most imperturbable aplomb and sang-froid (or is it that he was so honest as to declare his change or development of sentiment with the progress and the greater intimacy with the subject of his critique?) For example, in 1856 he wrote in the *Messageur des Théâtres et de la Musique* of Wagner: "The works are tormenting, the productions of a dilettante, with talent, it is true; but of one who has not yet finished his studies; the general impression caused by the works of Wagner 'c'est un ennui insupportable!'" He goes on to say that the melodic element est très faible and that the greater part of the music is that of a psalmode assomante engrafted on a harmonization disagreeably original and a pretentious orchestration à la Meyerbeer ou à la Berlioz. In the same journal two years later Séroff, talking anew of Wagner, declares that one must be complètement idiot in music to not feel profoundly les effluves de la vie, de la poésie et de la beauté that course through his lyric works, adding, with more emphasis than politeness, "that crétinisme ceases to exercise its impotent rage against the immortal works of Wagner." It was while under the dominion of these later opinions on Wagner that Séroff himself felt stirred to theatrical effort, and it was Adelaide Ristori (where has not this admirable and noble lady not left grand stimulative and creative force through her own genius!), who, going to St. Petersburg in the winter of 1860, won a magnificent triumph in her presentation of Giacometti's Judith (Giuditta), who gave the final force to this stimulus. Séroff, dazzled and subjugated by the talent manifested by the grand artiste in this work, saw in the biblical subject of Judith a musical poem and resolved to transport it on the lyric scene. Following the example of Wagner he resolved to write the text as well as the music of the opera, but called to his aid in tracing his scenario the services of a young Italian poet. The verse he wrote himself afterward. For retouching the work he called upon an able poet named Malkof.

Happier than Dargomizsky had been, it was his good fortune, as soon as his work was finished, to have it accepted by the directors of the Opéra Russe and to see Judith presented at this theatre in June, 1863, with Sartiotti and Signora Bianchi in the two chief rôles. Says M. Cui: "The style of Séroff in Judith is like that of Wagner in the Lohengrin period." Judith was most certainly an extremely interesting attempt coming from a musician who appeared for the first time on the scene. (And how could it *help* being so, with its underlying of deep culture and burning enthusiasm, its new and conscientious adaptation of Wagnerian ideals, its gorgeous scenes and splendid pageantry?) When remonstrated with as to the utter departure of Judith from the lines established by Glinka and its strong leaning toward Wagnerianism, Séroff replied that he did not wish to follow Glinka, but that with Wagner, who was as yet almost entirely unknown, and not at all understood among the Russians (he himself had passed considerable time with Liszt and Wagner), it was quite different. Five years after Judith Séroff produced another opera—Rognéda—taking its inspiration from the national annals in the epoch of the conversion of the people to Christianity. As with Judith he was, properly speaking, his own poet in Rognéda. It was in the dramatic contrast of the pagan and the Christian elements that the whole force of the author was called into action; it is this contrast that gives the opera its power. In it the most interesting introductions of Gregorian tones and antique music are combined with the true Russian character. This work made a great sensation, and, besides winning immediate and tremendous success for its author, it won for him a yearly pension of 1,200 roubles.

Like Dargomizsky Séroff wrote his third opera before putting aside his pen, and, like Dargomizsky again, he was less fortunate in this opera than in the one that had preceded it. Its title was Vrajé Sila (la Force maligne, or le Pouvoir du Diable). Says Cui: "All the popular scenes of Séroff's operas are of the truest color and full of nature, so the favorite parts of his works are the choruses, the chansons and the dances. * * * He introduced a sonorous and brilliant orchestration and he enriched Russian opera with realistic and characteristic pictures of the true life of the people. Among musicians of the second order," continues M. Cui, "Séroff holds a distinguished place in the history of the development of Russian opera." Other than his operas, Séroff wrote only a Stabat Mater.

"Before finishing the first part of this study," writes Pougin, "I want to say a few words of the author of the Russian national hymn (one of the grandest ever written!)—Alexis Théodore Lvoff—born May 25, 1799, at Reval in Esthonia; died December 20, 1870, on his domain in Kowno. He was the son of a highly distinguished artist—Théodore Lvoff—chapel master of the Imperial House. Destined to succeed his father in this exalted position, Alexis Lvoff displayed rare musical talent at a very early age. While very young he became an excellent violinist and gave close attention to composition, reading always and attentively the works of the great masters. Every

moment he could spare from the duties of state (upon which, while still a lad, he entered, according to the custom of the Russian nobility), he consecrated to the art for which he felt an invincible passion, winning through the thirty years in which he followed these labors with loving perseverance a wide and just reputation as violinist and composer. For his honorable service to his emperor and his country he was promoted to the rank of major general, and was confirmed by the Emperor Nicholas, who deeply appreciated his musical merit (1836), director of the Imperial Chapel. During his visits to Paris and Leipzig (1840), M. Lvoff won high favor in these cities as violinist and composer. He was the author of several dramatic works—Le Bailli du village with Russian text and Bianca e Gualtiero (Italian opera), both represented with great success at St. Petersburg; Ondine, opéra féérique in three acts (German text), at Vienna in 1846, and la Brodeuse in one act (in Russian text), also at St. Petersburg. He composed a Stabat Mater, many psalms and detached chants for the service of the chapel, fantasies for violin with orchestra and chorus (one, a great favorite, being based on the songs of the Russian soldiers), and a very large number of songs and instrumental compositions. He also published in eleven quarto volumes an immense collection of antique chants from all parts of the divine office of the Greek rite in Russia, harmonizing the four parts with Slav text.

"But it was the noble, imposing and majestic Russian hymn (and now, knowing the character and erudition of the man, we are not surprised at the grandeur of this hymn) that made the name of Lvoff one of the most popular in Russia. The story of the hymn is recounted by Lvoff himself in his Memoirs: 'In 1833 I accompanied the Emperor Nicholas to Prussia and Austria. On our return to Russia I was informed by Count Benkendorf that the sovereign, regretting that we had properly no Russian national hymn and fatigued by hearing for many years the air anglais that had stood in place of an air of our own, charged me to write one. The problem seemed to me extremely difficult and serious: I thought of the British hymn, so imposing—God Save the King; the chant française, so full of originality; the Austrian hymn, with its touching music. I felt that this which I was to make must be strong, grand, moving, national, possible to enter a church, the ranks of the army, the midst of a popular throng, accessible to the world. The thought absorbed me; the conditions of the work with which I was charged perplexed me.

"One evening, entering my house very late, I composed and wrote out the melody of the hymn in a few moments. In the morning I went to Jonkovsky to ask him to write the words, but he was not a musician and had great difficulty in adapting the minor conclusion to the first cadence of the melody. I told the Count de Benkendorf that the hymn was ready. The emperor came to hear it (November 23, 1833) in the chapel of the court singers, accompanied by the empress and the Grand Duke Michael. The entire choir was present, strengthened by two orchestras. The sovereign caused me to repeat the hymn many times, wishing to hear it without accompaniment, executed first by one orchestra and then by the other and finally by both united. His majesty exclaimed to me in French: 'Mais c'est superbe!' and ordered the Count de Benkendorf to inform the minister of war that the hymn would be adopted by the army. This measure was promulgated December 4, 1833. The first public hearing of the hymn was at the Grand Theatre of Moscow December 11, 1833. The 25th of December following the hymn was rendered in the salons of the Winter Palace at the ceremony of the benediction of the flags. On the tabatière encircled with diamonds which the sovereign gave me in token of his satisfaction he ordered the inscription of the words: 'Dieu protège le Tsar,' which now have place on the arms of the Lvoff family."

Here is the French translation of the hymn:

Dieu protège le Tsar!
Fort, puissant,
Règne pour notre gloire.
Règne pour la terreur des ennemis,
Tsar orthodoxe!
Dieu protège le Tsar!

"And now," continues M. Pougin, "that we have seen something of the emancipation from Glinka, that we have traced in the works of Dargomizsky the influence of a great initiator and found that the artist-critic Séroff left his impress on the movement of music in Russia, especially on the national side, we will go for a little apart with Rubinstein and Tchaikowsky (so haughtily spoken of by M. Cui), who occupy a place that is especially and beautifully their own, marked by Occidental traditions, in which we immediately recognize the qualities of experience and education, easily distinguishable from 'le jeune école russe,' which is a little *orgueilleuse* with an exceedingly high conception of its own value, but whose originality is evident, and which are, even under the concessions public and circumstances impose upon them, preparing a brilliant era for the national art, whose importance and whose étendue no one can yet predict."

We can but thank M. Pougin for his exceedingly in-

teresting and valuable study, the cream of whose second part I will give you later, with more mention of Moussorgski, and later on again still more of Moussorgski, for this immortal "successor to Wagner" must not be approached with too much haste, rather step by step, influence by influence; then we shall indeed know his exact place, and that of the remarkable subject of the selected monologue. Doesn't it seem a pity, though, that this stirring study of Pougin's, so aptly furnished up through the *Revisita Musicale Italiana*, could not have been given to us before the presentation of Moussorgsky by Mr. Thompson? But wait a while! We may find contemporaneous points whose close and clear analogy will surprise us yet!

I got so interested in this Russian study, which is certainly one of the indicatives of great forces in the musical current of to-day, that I nearly forgot the little pile of San Giovanni notes I have beside me; and now after this, how can I go to the gay, tinkling, laughing, jingling, fascinatingly superstitious, half religious, brightly costumed crowd that, under the Pope's loggia, waits the coming of the dawn and the passage of Streghe and Stregoni through the air that counteracts their baleful influences with its burden of pink and lavender scent? And how can I introduce the jolly chansons and ditties of that festa of the popolani that I have gathered for THE MUSICAL COURIER's readers right here? Indulgence for this time, I pray, and you shall be repaid right soon! Now for a word or two in general.

And I must not forget to tell you right here, lest I do forget it (and it is quite too good to lose), a story about that brilliant young artist, Luigi Pecskai, who, as our Mr. Atwater tells us, has been winning fresh laurels in London this busy season. If there is any one thing in Pecskai's nature that rivals his splendid talent it is his honesty! Indeed, I don't know on which this gifted lad may rightfully pride himself the more, his genius or his honesty—they are both remarkable. And to think that Pecskai, the epitome of frankness, should have been subjected to a Raoul Kosczalski experience! That he, too, should have been charged with being a female masquerading in unfeminine garb! This is the story: The gifted young Polish violinist was walking quietly one day "in London town" when a pompous, blue-coated representative of the law clapped his ungentle hand upon him, and, notwithstanding his protestations (which the aforesaid guardian, not having been blessed with an Accademico education, failed to understand), hurried him off to the police court, violin and all, and then, before Mr. Justice Somebody-or-other, to answer to the charge of—what do you suppose?—being a notorious female thief, who had relieved the pocket of a peaceable citizen of purse and money not twenty-four hours before!

The boy is always coolness itself and perfectly collected, so I can imagine that his accusers were more perplexed than he as he stood before them, polite as is his invariable wont, but utterly unable to answer the irate demands poured upon him, or even to know what they were about, until his father and his friends hurried to the scene to prove that the prisoner was no light-handed, light-conscience emissary of some new Bill Sykes; but that he or "she," as they protested, was really Luigi Pecskai, and that the violin that waited beside him, all unconscious of its unwonted surroundings, was the instrument with which he had been drawing pounds and pence from the pockets of the great city's more elect—the violin and bow, and not his hands alone! It was certainly a new experience to the gentle, refined lad—one that when over must have afforded him and his friends no end of amusement, too. "Why did you make this arrest?" demanded the disgusted magistrate of the now crestfallen minion of the law. To which the other, advancing his best foot and trying not to look sheepish, but failing miserably, said: "Because, you know, he looked like 'her'!" Ah, that is where the mischief comes! If Pecskai, with his delicate features and clear fair complexion (and yet his head is a real Beethoven head in form and outline), had only thought to carry a little certificate about in his pocket stating in proper legal form that "he was he," how much trouble might have been saved, at least for the justice and the patrolling representative of the law, and how much amusement Pecskai himself would have lost in the shape of the greatest novelty of his whole experience! Never mind, he can add a realistic bit to his opera now, in which this experience would shine brilliantly! There is nothing in the world—nor anywhere—like experience!

* * *

Mr. Henschel has written to Sgambati of the great Italian maestro and composer's quartet with which the Kneisel Quartet opened its triumphant series in London. "It was grand! I wish you could have been here! I cannot describe to you the enthusiasm of the audience, which was a most distinguished company!" Sgambati is very happy at this glorious reception of one of his favorite works; he is very happy indeed, too; that it is an American organization that has given it this honor, for, as I have told you many times, he dearly loves America and and appreciates to the full American artistic strength and

will and genius, predicting the brightest possible future for it; and so understanding it and knowing how to mold and develop it in the highest and fullest sense of the word. He delights in his American scholars above all others, and he is singularly and charmingly "sympathetic" to them; perhaps that is one reason of his wonderful success with them. "I hope the Kneisel Quartet will come to Rome," he said; and for America I hope—oh, how I hope!—this greatest and grandest of Italian pianists may go to you some time!

I wish the new Ruben and Andrews Company every success in its enterprise. Italy is teeming over with the richest and most beautiful material; there is a splendid harvest only waiting to be garnered, and another and another will come up in its place. Messrs. Ruben and Andrews will have to look well to their laurels though, for I have it direct that another American combination is to establish itself here, not only in one Italian musical centre, but in two. Its members are Mr. R. Coley Anderson and Mr. Edwin A. Fowler, both of them full of American energy, and ability, and business tact, and both of them "born musicians." Their program is a very extended and comprehensive one, and one also that is meeting with high favor among "the powers (not only musical but official) that be" here. Among the engagements they have already made is that of Nice Moreska, whose rich dramatic soprano and winning and beautiful presence are sure to put her in the first rank of favorites on the opera and concert stage of America, no matter who else may come. Other important engagements are on the tapis with this energetic firm, of which THE MUSICAL COURIER's readers will be advised in due form and time.

To-morrow the closing Santa Cecilia concert and award of prizes. THEO. TRACY.

William Lavin.—William Lavin, the tenor, has recently been at Detroit, Saratoga and New York. He is now at Brattleboro with Mrs. Howe-Lavin, who will return to Europe this fall to sing on the other side.

Helen C. Livingstone Married.—Helen C. Livingstone, the singer and singer teacher, was married on June 24 to Mr. Ernest Kent Coulter at Baltimore, Md.

The Beebe Divorce Suit.—Henrietta B. Lawton, known as a singer several years ago under the name of Henrietta Beebe, has obtained a separation from Wm. H. Lawton, also a singer. The evidence was sealed up by order of Justice Andrews, who granted the decree. Lawton let the case go by default, but it is said that an arrangement was made between them as to disputes about their property. Mrs. Lawton charged him with striking her. She further declared that while they were living at 1418 Broadway with her mother, about seventy years old, Lawton stated that he did not want to be at a table where death was sitting next him. Mrs. Lawton obtained an injunction about a month ago against her husband, preventing him from disposing of the property 144 West Forty-eighth street, and a country place at Chester, Warren County, which she says was purchased with her money, earned as a singer and teacher of music before her marriage.—Sun.

A Bet of \$10,000 Against \$5,000.—To the Editor of the Sun: Sir—I have so much confidence in the wisdom and honesty of the majority of voters that I will bet 10,000 gold dollars against 5,000 gold dollars that the eloquist, Mr. Bryan, will not be elected President of the United States.

I know betting is a fool's argument, but foolish reasons may convince fools. Therefore this wager.

My bankers are H. L. Horton & Co., New York city, and Utica, N. Y., City National Bank. LOUIS LOMBARD.

LOMBARD, North Bay, N. Y., July 27.
[We always suspected that there were tremendous profits in conducting a conservatory of music.]

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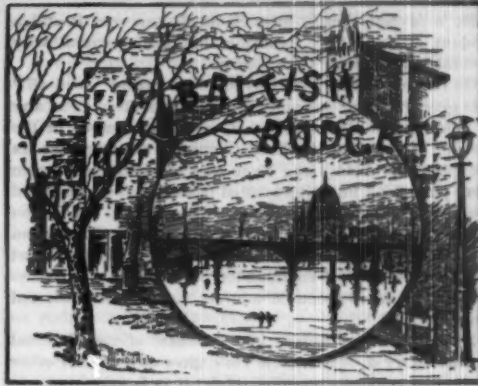
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BRITISH OFFICE THE MUSICAL COURIER,
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LONDON, W., JULY 28, 1896.

MR. MAURICE GRAU formally accepted, on Thursday, the managing directorship of the opera at Covent Garden, which has been registered as a private limited liability company under the title of the "Royal Opera Syndicate." This has been arranged largely through the efforts of Lord de Grey and Mr. Higgins. Signor Mancinelli and Mr. Neil Forsyth will retain their present positions.

Mr. Daniel Mayer was among the guests invited to the royal wedding on Wednesday, by special command of H. R. H. the Prince of Wales.

The new Lyric Club gave their last ladies' night of the season last evening under the direction of Chevalier Wilhelm Gans, assisted by the following artists: Miss Mabel Berrey, Miss Elmine Sanda, a young American soprano of whom I speak elsewhere; Miss Marion Blinkhorn, Mme. Zippora Monteith, Mr. and Mrs. Alma Ribolla, Mr. Braxton Smith, and Mr. Van Rensselaer Wheeler, and solo violin, Miss Ethel Spiller.

Notwithstanding the fact that the Guildhall School of Music has been without a principal since January last up to the present time, the increase in the number of students has been most satisfactory. In the spring term of this year there were 198 more pupils in the school than in the corresponding term of 1895, while the term just ended shows an increase of 117 over the summer term of 1895.

Mr. Schulz Curtius will give his usual autumn Wagner concerts, with Herr Mottl as conductor, on Tuesday, November 24, and Saturday, November 28, the latter taking place in the afternoon by general desire. Full particulars will be announced on Mr. Schulz Curtius' return from Bayreuth.

The Burns centenary celebration at Barwick on Tuesday was attended by Lord Rosebery, who, in view of the dominant gloom of the poet's life, said they were really commemorating a tragedy.

Mr. G. Archer Hill, pupil of Mr. R. Froude Coules, of Worsley, Manchester, has gained the diploma of Fellow of the Royal College of Organists at the age of eighteen.

The Columbia Quartet returns to Bexhill for a second engagement on July 31, and will sing there throughout August. I understand that they have been very fortunate in securing many desirable engagements in the provinces for next season.

The Prince and Princess of Wales, Princesses Victoria and Maud of Wales, the Crown Prince and Princess of Denmark, Prince Charles of Denmark, the Crown Prince and Princess of Greece, Princess Frederick Schaumburg Lippe, Prince Schaumburg Lippe and suite witnessed the performance of Les Huguenots at the Royal Opera House on Saturday evening.

At the last meeting of the Philharmonic Society the following honorary directors were elected for the forthcoming

MISS ANNA FULLER, PRIMA DONNA DRAMATIC SOPRANO,



Who has sung with great success in the United States, France, Germany, England and America, is coming to America for an extensive Concert Tour.

season: Francesco Berger, Esq. (hon. secretary), Oscar Beringer, Esq., W. H. Cummings, Esq. (hon. treasurer), Charles Gardner, Esq. (hon. co-treasurer), Alfred Gilbert, Esq., George Mount, Esq., George H. Robinson, Esq., Mus. Bac. The directors are glad to announce that no call on the guarantors has been necessary this year, as the season was a financial success. The concerts for next year will be on March 24, April 7, May 5 and 20, June 3 and 17, and July 1. No engagements have been made yet, but we understand that the directors are arranging to put before their subscribers the best list of compositions and performers possible.

Mme. Moriani, of Brussels, now well known to our readers, was very busy during her stay in London from July 1 to 10. She is now having a large class at the Midland Institute in Birmingham, where she remains until the 27th. Mme. Moriani will then return to Brussels for a few days before sailing for America, where she will be until October 10. While she was in London several vocalists arranged to go to her in Brussels for further study, among them Miss Brani, who has been on the operatic stage about three years.

The annual competition for prizes at the Guildhall School of Music has just taken place. Among the results I learn that the prize for accompaniment was won by Miss Mary Cooper, a pupil of Mr. Francesco Berger. The prize in the Brinsmead competition, a 60 guinea Brinsmead piano, was won by Mr. G. D. Boxall, also a pupil of Mr. Berger, and another who had studied with him, Miss Weller, was highly commended after competing for the Lady Jenkinson prize, which was won by Miss Krichoda, a pupil of Mr. Stephen Kemp.

Choral evensong in the Welsh language was celebrated for the first time in Canterbury Cathedral on July 18.

Mr. G. H. Betjemann, leader of the opera orchestra, and conductor of the Highbury Philharmonic Society, was the recipient, on Saturday, of a present of a silver tea and coffee service, and a gold cigarette case, subscribed for by members of the choir. The gift is a wedding present on Mr. Betjemann's marriage to Miss Rosa Dafforne, which will take place a few days hence. Mr. Mortimer Jones, in making the presentation, referred to Mr. Betjemann's valuable services to the society, as director of which he succeeded Professor Bridge nine years ago.

Mme. Belle Cole has recently purchased a beautiful and spacious house in South Kensington, to which she will remove in the early autumn. She will christen the house "The Chimes," on account of there being two "Belles" in the family—herself and her niece, Miss Belle Clancy.

Mme. Zippora Monteith, who has recently returned from America, sang at the afternoon concert at the Albert Hall on Sunday.

I have just received a circular from the newly organised South African musical and dramatic agency of Cape Town.

A new mass, for a solo voice only, has been composed by Mr. J. H. Bonawits, and was sung for the first time on Sunday morning at the French Chapel, Little George street, Portman square.

Miss Rosa Green has gone to Paris for some engagements and to spend part of her summer holiday.

Princess Ludmille Wrede gave a brilliant soirée at the Burlington Hotel on the 17th inst. The princess belongs to the nobility of Hungary, and has taken up singing purely for love of the art. She has been studying with Madame Marchesi, of Paris, and has attained to considerable proficiency in the interpretation of the higher class German and French songs. Her singing was much appreciated by her guests on this occasion.

Dr. Richter will give his orchestral concerts next season in Queen's Hall, instead of St. James'. The price of stalls will be 10s. 6d. instead of 15s., which will be a boon to music lovers, and, on account of the extra space, no loss to the management.

Mr. Neal McCay, the American tenor, who has become

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PIANO SOLO.

LACOMBE (P.)—Badinage.
—Chanson de Mai.
—Souvenances.
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—La même pour Orchestre.

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GREAT ORGAN.

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Septième Livraison: Ch. Lenoir—Offertoire, Ch. Quél—Cantabile.

so well known in England, is about to return to his native country, after having finished his second London season. We understand he has been engaged by Mr. Hirschberg for concert and recital work throughout the United States, for which he has won golden opinions on this side. Mr. McCay has a style quite his own, his enunciation is faultless, and seldom does one hear a singer who abandons himself wholly to the meaning of both poet and music with such enchanting effect.

On Saturday Mrs. Atwater gave a musical evening in honor of Miss Marie Donavin, of New York. The program was contributed to by many vocalists, but in this connection I will only mention two or three. Miss Donavin charmed all present with her beautiful soprano voice in an operatic aria and some songs. Miss Blanche Ruby, who soon returns to the United States, was very successful, arousing much enthusiasm. Mr. Neil McCay was also very popular.

The Royal Choral Society will commence their next season on October 30, ending on May 8. The Golden Legend will be performed on November 10; St. Paul, with Mr. P. Greene, on December 1; Messiah, on January 1; Handel's Israel in Egypt and Schubert's Song of Miriam, February 11; March 8, Redemption; March 25, Parry's Job and Spohr's Last Judgment, and April 16, Messiah. Dr. Bridge will enter this season on his duties as conductor of the society.

The wedding took place on Wednesday of Miss Mabel Gertrude Plumb to Mr. Pedro Juan Tillett. The gentleman is a nephew of Mr. N. Vert, the well-known concert manager. The ceremony was held at St. Andrew's with full choral service and a reception was afterward given in the small Queen's Hall. They were the recipients of many presents.

M. Pansani, who formerly assisted Mme. Marchesi for years, has had so much success in teaching since he came to London in May that he has decided to establish himself here as a vocal teacher and after his holiday will return and take a studio about September 1. Letters addressed care of this office will reach him.

Mr. Charles H. Parsons, of the Needham Piano and Organ Company, returns to the United States to-day on the Paris.

I had a call the other day from Miss Alice Mandelick, the well-known singer, of New York.

Mr. F. H. Cowen has just written a symphony for production at next season's Manchester concert.

Sir Francis and Lady Cook gave one of the most brilliant "at homes" of the season at Doughty House, Richmond, on Friday, July 8. The guests numbered over 1,500, and included large numbers of well known people in society, English, American and continental representatives of the arts, literature and science, and upward of 300 members of the Society for the Encouragement of Fine Arts. There was music, vocal and instrumental, from some celebrated artistes. Part of the very successful proceedings consisted of a discussion on woman's suffrage, Sir Francis Cook being in the chair, while the speakers were Miss Adeline Wetton, who gave many valuable arguments in favor of the proposal, and Mr. Niven, B. L., who opposed. The "at home" was a great success, and the guests were profuse in their expressions of appreciation to be heard on all sides.

The English Concert Company, consisting of the Misses Thudichum and Marian McKensie, and Messrs. Edward Branscombe and Douglas Powell, who have been engaged through Concert Direction Daniel Mayer for a tour in Australia, more especially with a view to the Adelaide festival and oratorio concerts, have made their first appearances in Adelaide, and been received with enthusiasm. The press criticisms to hand speak in high praise of the artists.

Miss Carlotta Desvignes gave a successful concert at Steinway Hall last week, when she made a choice of songs which suited her extremely well. At another concert Miss Marguerite Hall scored quite a triumph; indeed, she is

quite a favorite here. Miss Sadie Kaiser, who is still a student at the Royal Academy, has made several very favorable appearances this season.

On their departure from this country a fitting "send-off" was given the Ancient and Honorable Artillery Company of Boston. At Euston Station, where a number of the London Honorable Artillery Company were present on the platform, Auld Lang Syne and the national anthem were played. The visitors sailed from Liverpool on board the Servia, and, though there was no organized deputation to bid them farewell, a body of volunteer officers from Manchester assembled in uniform and formally presented Colonel Walker, the commander of the Boston artillerymen, with an illuminated address couched in fraternal language.

Mme. Katherine Evans von Klenner, of the National Conservatory of Music, New York, gave us a call the other day. She is having an enjoyable visit in London and will probably meet while here Señor Manuel Garcia, the doyen of vocal teachers and probably the one who can count more successful artists than any other.

CONCERTS.

These school concerts are practically all that have occurred which call for a mention here during the past week. These bring the concert season to a close.

The Royal College of Music gave its last concert for the season on Tuesday evening. Of the orchestra I need not fear giving too much praise, the interpretations of Schubert's Unfinished Symphony, Bizet's Ariéenne Suite No. 1, and a Liszt rhapsody were altogether admirable. Mr. Samuel Grimstone performed with marvelous ease, amounting to sang-froid, that technical monstrosity, the Ernst concerto. Two excerpts from Parsifal were given, in one of which a choir of female voices gave proof of careful training and individual intelligence. A solo, O tu Palermo, by Mr. Dearth, a baritone with a rich voice, but with a production which leaves room for betterment, completed the program.

The annual orchestral concert of the Royal Academy of Music at the end of the summer term was given, under Sir Alexander Mackenzie's conductorship, by the students in Queen's Hall on Monday afternoon. Some of the leaders of the Royal Academy Orchestra were professionals, but the students, including many ladies, played in a manner reflecting much credit on their chief. The program commenced with Grieg's setting of the lament of the widowed Berghot for her husband and only son, both treacherously slain. The work of Miss Maude Lupton as the elocutionist was commendable. Mr. Hickin gave a fine reading of Schumann's Concertstück in G; Mr. Percy Miles, a promising violinist, played Vieuxtemps' concerto in D minor, and Miss Peppercorn Dr. Saint-Saëns' piano concerto in C minor. The "novelty" of the concert was a setting by Mr. John B. McEwen of the scene from Shelley's Hellas, in which the Indian slave is watching over the sleeping Mahmud. The part of the slave was sung by Miss Kaiser, a young American vocalist, who, though nervous, displayed a beautiful voice and much intelligence. I shall watch this young lady's career with interest. The rest of the work is allotted to a female chorus, the writing for this and the orchestra being very effective, and this talented young Scotchman speaks as though he had something to say and knew how to express it in musical language. At the close Mr. McEwen was called upon the platform and heartily cheered.

Much interest centred in the first appearance in London of Miss Gertrude Palmer, in Broadwood Hall, on Saturday. Miss Palmer is from Sydney, Australia, and showed undoubted talent, which at present is hardly sufficiently developed for her to take the position that further study will entitle her. Beethoven's Sonata Caractéristique, op. 81, was a serious tax upon her powers of interpretation, but she was heard to far greater advantage in some familiar pieces by Chopin, Rubinstein and Grieg, while a pretty gavot of her own composition was very popular with the

audience. Mr. Arthur Deane, a baritone vocalist, pupil of Mr. Santley, sang the prologue to I Pagliacci.

TO DAVID BISPHAM.

(When Singing of Love.)

Sweet as the hawthorn-scented breeze of night
Thy voice, as with entrancing measure thou
Didst sing of those delights, when lovers vow
For vow exchange, their love in kisses plight.

Ah, me! so true thy song's impassioned flight,
Thou didst enchant us into thy belief
That Love is still the same in joy or grief,
And not a will-o'-wisp's deceiving light.

What, tho' beneath thy song's refrain we heard,
Death's echo mocking low—to thy grand strain
Spellbound we listened, soul and pulses stirred
In sweet delusion, loving Love again
For music's sake, in every tender word
Of thy melodious plea for Love's old reign.

ANNA D. BRÉMONT.

LONDON, July, 1896.

THE HARRIS MEMORIAL.

In connection with the proposed memorial to the late Sir Augustus Harris a numerous attended meeting was held in the saloon at Covent Garden Opera House on July 21. Earl de Grey being detained elsewhere, the chair was occupied during the earlier portion of the proceedings by Mr. H. V. Higgins. Among several letters read to the meeting was one from Sir Arthur Bigge, on behalf of the Queen. The writer, after expressing the regret that her Majesty was unable to become a patron of the proposed memorial fund, concluded in the following terms: "At the same time, I can assure you how much the Queen appreciated the ability and untiring energy with which Sir Augustus Harris conducted his many and responsible undertakings. The Queen much regrets his loss, and remembers with much satisfaction the kindly readiness with which he always endeavored to carry out her Majesty's wishes." Mr. Higgins moved, and Mr. Beerbohm Tree seconded, a resolution wherein the meeting expressed its intention to raise as suitable and as lasting a memorial as possible to the late impresario. No tangible suggestions respecting the form of the memorial were advanced. An executive sub-committee, a wever, was appointed, and it was intimated that the object of this body would be to associate the name of Sir Augustus Harris with some important charitable or educational interest. The result of the sub-committee's deliberations will be made known toward the end of September. In the meantime Mr. Alderman Frank Green, treasurer of the fund, will be glad to receive subscriptions, which may be sent to him at 98 Upper Thames street, E. C.

NORWICH TRIENNIAL FESTIVAL.

The program of the twenty-fifth Norwich musical festival, which will be held from October 6 to 9, was issued on Tuesday. Mr. Randegger is conductor, and the principal artists will be Mesdames Albani, Ella Russell, Fisk, Izard and Berrey; Messrs. Lloyd, Brophy, Ben Davies, Watkin Mills, Brockbank and Andrew Black. The festival will commence on Tuesday evening with Handel's Jephtha. On Wednesday morning Sir A. C. Mackenzie's Rose of Sharon, originally produced at these festivals, will be revived, and in the evening Mr. Randegger's Fridolin will be given, produced twenty-three years ago at Birmingham; Dr. Parry's Blest Pair of Sirens, and a new violin concerto in D minor, specially written by Mr. Fredrick Cliffe, to be played by Mr. Tivadar Naches. Elijah is down for Thursday morning, and in the evening will be produced Signor Mancinelli's new operatic cantata, Hero and Leander, composed expressly for the festival. Friday morning will be devoted to the Redemption, and the festival will close in the evening with the third act of Lohengrin and Mr. Edward German's Suite in D minor, the special novelty, however, being a new Irish ballad for

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THE ROYAL ACADEMY OF MUSIC.

Rewards were presented to successful students of the Royal Academy of Music by Lady Glenesk, in St. James' Hall, on Tuesday afternoon. On the platform were Lord Glenesk, Sir Frederick Abel, Mr. Bonamy Dobree, Mr. Thomas Threlfall (chairman of the committee of management), Dr. Steggall, Mr. Walter Macfarren, Mr. F. Walker, Mr. F. Corder, and Mr. W. H. Cummings, who was accorded a particularly hearty greeting. Sir Alexander Mackenzie, the principal, was glad to say that he was able, in what he called his "annual solo," to give an excellent account of the work done during the past year. Indeed, everything was "most prosperous and highly satisfactory." In the course of his remarks he referred to the loss of Lord Leighton, Sir Charles Hallé, Sir Joseph Barnby, and Sir Augustus Harris.

Two resignations from the staff at the academy have to be noted, Mr. Manuel Garcia retiring after completing forty-seven years of magnificent service, while Mr. W. H. Cummings has been chosen as principal of the Guildhall School of Music. The latter's name was greeted with cheers by the students, and Sir Alexander Mackenzie proffered congratulations on behalf of the academy to the new chief of the city school, and further felicitations were tendered to the veteran Mr. Walter Macfarren, who, having completed fifty years of service as artist and teacher, had determined to perpetuate his name at the academy by the presentation of two gold medals for piano playing.

The Worshipful Company of Musicians gives once in every three years a handsome gold medal to the best student at the academy, and this Sir Alexander Mackenzie on this occasion awarded to Mr. Percy Miles, the present Macfarren scholar. The fund being raised for the purpose of giving help to students who show talent was increased by a donation of 100 guineas from Mr. Threlfall. The following are the names of some of the principal prize winners:

The Charles Lucas Silver Medal was awarded to Wm. H. Reed, the Parepa-Rosa Gold Medal to Clara Williams, the Sterndale Bennett Prize to Lily West, the Llewellyn Thomas Gold Medal to Ethel Newcombe, the Heathcote Long Prize to Claude F. Pollard, the Bonamy Dobree Prize to Audrey F. Chapman, the Evill Prize to Gwilym Richards, the Sainton-Dolby Prize to Amy Sergeant, the Rutson Memorial Prizes to Mary A. Howard and Frederick B. Ranalow, the Louisa Hopkins Memorial Prize to Gertrude Peppercorn, Messrs. Robert Cocks' Prizes to Lily West and Charles H. W. Hickin, the Charles Mortimer Prize to William H. Reed, the Goldberg Prize to Gwilym Richards, the Norman Salmond Prize to Sarah A. Gomersall, Messrs. Hill and Son's Prize to Stephen Champ, the Robert Newman Prize to Kate A. Field and the Magpie Madrigal Society's Prize to Harriet C. Dixon.

ROYAL COLLEGE OF MUSIC.

The Prince of Wales occupied the chair at the thirteenth annual general meeting of the Royal College of Music, of which he is president, held at Marlborough House July 17. Among the members of the corporation present were Prince Christian, the Duke of Westminster, Lord Charles Bruce, Sir Horace Farquhar, M. P., Lord Thring, Baron Ferdinand de Rothschild, M. P., the Hon. G. W. Spencer-Littleton, Sir J. Whittaker Ellis, Colonel the Hon. Charles Eliot, Sir George Grove, Sir Edward Hamilton, Sir Charles Hall, Mr. Stuart Wortley, M. P., Sir Charles L. Ryan, Sir W. J. Richmond Cotton, Sir John Stainer, Sir John Barran, Sir George H. Chambers, Sir Daniel Cooper, and Mr. Samson Fox. Mr. Charles Morley, M. P. (hon. sec.), read the annual report of the council to the corporation, which showed the continued and steady progress of the college. The

Prince of Wales, in moving the adoption of the report and accounts, said:

"I think we may consider it highly satisfactory in every way. We find that the college is prospering, and I think, under the able management of those who give so much of their time and attention to it, we may look upon this institution as a most useful one for the country. We have every reason to lament the loss of many kind friends, and I would especially refer to the late Sir William Giltrap, who from the commencement gave the college very large sums, while we greatly regret the loss of Lord Leighton, Sir Joseph Barnby and Sir George Johnson. With respect to the loss of Mr. George Watson, I can only say that all who knew him must deeply regret his death. In his successor, Mr. Frank Pownall, I believe we shall find one who will successfully carry on his duties and walk in his footsteps. I have again to thank Mr. Samson Fox for his continued munificence. I think without his help we should not on many occasions have found ourselves in so prosperous a condition. I also have to thank those gentlemen who give their services as honorary officers and the council, and especially have to congratulate Dr. Parry, the director, in his first year of office, on the manner in which he has discharged his duties. In following Sir George Grove, who for so many years was director, I feel little doubt that Dr. Parry will do everything he can for the prosperity of the college."

The interest taken by the Prince of Wales in this excellent educational institution has not in any way interfered with the thorough instruction given there, but on the contrary seems to have had a beneficial effect.

THE ASSOCIATED BOARD.

The annual general meeting of the Associated Board of the Royal Academy of Music, and the Royal College of Music, and of the honorary local representatives, was held at Marlborough House following the above meeting. The Prince of Wales presided, supported by Prince Christian, Lord Charles Bruce, Sir Alexander Mackenzie, Dr. Hubert Parry, Mr. Thomas Threlfall, Mr. A. Randegger, Sir George Grove, Mr. Spencer Littleton, Mr. Charles Morley, M. P., and Mr. S. Aitken hon. sec. Lord Charles Bruce, chairman of the board, read the annual report, which stated that the total number of candidates entered for various subjects at the local centres and the local school examinations from the first amounted to 39,847, as against 23,707 at the end of the previous year. In 1896 the candidates entered for the local centre examinations numbered 2,775 as against 2,488 in 1895. Of these ninety-one took up two subjects.

In the evening Lord Russell of Killowen presided at the Hotel Metropole over the seventh annual dinner of the Associated Board. The gathering included Lord Charles Bruce, the Master of the Temple; Mr. Val Prinsep, R. A., Mr. Alma Tadema, R. A., Mr. F. C. Burnand, Mr. E. J. Poynter, R. A., Mr. C. B. Stuart-Wortley, Sir A. C. Mackenzie, Dr. C. Hubert H. Parry, Sir John Stainer, Mr. W. H. Cummings, Mr. S. B. Bancroft, Dr. J. F. Bridge, Judge Meadows White, Prof. W. Rhys-Roberts, Mr. W. Macfarren, Dr. E. H. Turpin, Mr. Samson Fox, Mr. Thomas Threlfall, Mr. Oscar Browning, Sir J. Whittaker Ellis, Mr. A. Randegger, Sir S. Johnson, Mr. Oscar Berenger, Mr. S. A. Chappell, Mr. Samuel Aitken, and Mr. Frederick Westlake. Proposing "The Associated Board" the chairman traced the history of the academy and the college, and spoke of the excellent results that had followed their association, for the purpose of conducting examinations, observing that whereas in 1890 only 904 candidates presented themselves, the number in 1891 was 1,519; in 1892, 3,600; in 1893, over 4,000; in 1894, 5,000; in 1895, 5,654; and in the present year, 5,965. He ridiculed the present fashion for writing letters after one's name, but said he did not undervalue them when, as in the case

of those conferred by the academy and the college, they represented something real and reliable. He did not see why the two institutions should not form one great body that should be the beginning of a University of Music, a university that should affiliate to itself all bodies worthy of such affiliation, and that should have the power of conferring degrees, diplomas and certificates. Without indulging in any platitudes about music he could not forbear to remark that, in the more delicate moods of feeling, it rendered what language was incapable of expressing.

Lord Charles Bruce (chairman of the board), responding, spoke of the proficiency of the Welsh candidates and of the good results attending examinations held in the colonies.

Sir A. C. Mackenzie and Dr. C. H. Hubert Parry also responded. Dr. Parry gave many facts showing the crescendo of the board's scale, and remarked that its object was not so much to test the efficiency of the music teacher as to create an audience. There was already an extraordinary number of efficient performers; what they wanted to do was to improve the opportunities of hearing good music and thereby create a desire in the people to listen to it.

F. V. ATWATER.

Marie L. Todd's Success.—Miss Marie L. Todd, pianist, who has been making such strides in the profession both as teacher and executant, and whose work throughout last season was so highly commended by the press, is meeting with much success this summer. Referring to a recent recital the *Troy Daily Press* of July 31 writes as follows: "Those who heard her for the first time marveled at her perfect control of the piano, that usually abused instrument, and all were charmed with her grasp of her subjects, her fineness of expression and the accuracy and brilliancy of her execution. Miss Todd exercises a magnetic influence through the charming simplicity and the ease with which she manipulates the instrument. She avoids the exaggerated body movements which some artists feel called upon to make in order to impress the average audience, and compels attention by her brilliant technique and the apparent ease with which she surmounts all musical difficulties."

The Lillie Berg Summer Vocal School.—Miss Lillie Berg is conducting a very largely attended summer school for singers at Round Lake, N. Y.

Singers and teachers of singing have come from almost every State in the Union and from Canada to profit by this rare opportunity to combine all the advantages of a course of summer study in Europe at wonderfully small expense and amid ideal surroundings. Miss Berg also has a vocal studio for private pupils two days in each week at the Washburn House, Saratoga. Those taking a professional course have the advantage of language, art, Delsarte, oratorio and stage training in the various departments of the Lillie Berg school, conducted by New York teachers of international reputation. Among these are Professor Zucchi (Berlitz School of Languages), Prof. Hugo Brul, of the Art Student League; Genevieve Stebbins, E. Townsend Southwick and Norman Astley, of the New York School of Expression. Miss Berg gives a weekly public recital for concert interpretation and stage presence in the auditorium, seating 2,000. Miss Eloise Oates, from North Carolina; Mrs. Edward Kent, from Denver; Miss Ethel Parrott, and Miss Elizabeth Kemper Parrott, from Dayton, Ohio, have here won much admiration for their beautiful voices, which they handle with wonderful artistic finish and skill. Miss Parrott, who has studied a number of years with Stockhausen and the younger Lamperti in Dresden, comes to Miss Berg for dramatic finish and interpretation. These interpretation lessons are a special feature of the Lillie Berg training, serving as an inspiration to the pupils and accustoming them to easy control, delivery and composure on the concert stage.

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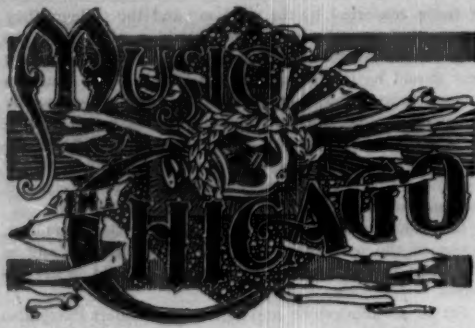
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Send for Calendar and particulars to
ALBERT A. STANLEY, A. M., Director.



CHICAGO OFFICE THE MUSICAL COURIER,
220 Wabash Avenue, August 1, 1906.

A CHANGE of locale for the Chicago Orchestra now seems determined upon, and the Auditorium possibly after the season of 1906-7 will know it more. A new hall is to be built on Michigan avenue, and from all accounts has a guaranty that the Thomas Orchestra will become permanent tenants. It is to have a seating capacity of 2,500, but why it is necessary to erect another large music studio building and concert hall with Central Music Hall available is beyond understanding.

The question is: What effect will this move have upon the subscription list? There is a dignity and prestige about the Auditorium which does not obtain elsewhere.

Leopold Godowsky's recital in Steinway Hall Wednesday afternoon was notable for the exacting program presented and for the fine exhibition of technic and interpretation given by this remarkable player. There was a very large gathering of musical people and no lack of enthusiastic appreciation. Fourteen numbers were played, embracing works of Bach, Brahms, Schumann, Schubert, Chopin, Liszt and Weber-Tausig. The recital occupied nearly three hours. As a display of memorizing alone this recital was remarkable, while from an educational point of view it was eminently successful.

Mr. C. J. Schubert, one of our old Chicago students who spent several years in Germany studying music, has been connected for the past six months with Gates College at Neligh, Neb., where he had full charge of the music department. Under his management the department made fine headway, and after the commencement exercises the leading citizens of the town evinced their appreciation by giving him a testimonial. Mr. Schubert is now visiting his mother in Chicago, but will return to his duties at Gates College in September. Another singer who studied in Chicago, and who has met with great success, is Samuel Blight Johns. He lately gave a song recital at Mount Union College, Alliance, Ohio, presenting the following program, with the assistance of Miss Thomas and Miss Dora Brown:

Before the Dawn.....Geo. W. Chadwick
Thou Art So Like a Flower.....James H. Rogers
At Parting.....Edward Grieg
Two Brown Eyes.....P. H. Brackett
Proposal.....Clayton Johns
I Cannot Help Loving Thee.....W. H. Lewis
My Sweetheart.....Longfellow
Reading—The Famine.....Miss Thomas

Sound an Alarm (from Judas Maccabaeus).....Händel
Ein Traum.....Rubinstein
Dein Angesicht.....Schumann
Entr'acte.....Wilson G. Smith
Deep in a Rose's Glowing Heart.....Ethelbert Nevin
Among the Lilies.....Henshaw Dana
Reading: An Old Sweetheart of Mine.....Blay
The Raggedy Man.....Miss Thomas

Walters Prelied (from Die Meistersinger).....Richard Wagner

Rumor says a new quartet is being organized, with one of our most gifted violinists as leader.

George Hamlin is another of our good local artists who is on the list of the Chicago Amusement Bureau. He had

a most successful season singing with the Thomas Orchestra, Apollo Club, Louisville Club, St. Louis Choral Symphony Society and at the Cincinnati May Festival. The other day I heard little Elsa Breidt, the pianistic wonder whom many people proclaim a genius. It is probable that she will acquire fame if properly guided, as she is very gifted and versatile. Her composition and her power of improvisation are alike remarkable. But at the age of ten, without any definite study, it is difficult to form an idea of her capabilities. She is a niece of Henry Schoenfeld, the composer.

Miss Helen Clark gave an interesting recital in Händel Hall yesterday.

A statement made in the Chicago Times-Herald reads to the effect that Miss Catherine Hall obtained a gold medal for second best violin player. This is not true. A gold medal was offered for the best player of the David concerto and Miss Hall, against three talented competitors, obtained it. There was no question of second best. This young lady seems destined to become famous, as she has really a marvelous tone, which I have heard equaled by very few women violinists. With an immense grasp of technical difficulties and real musicianly feeling and power it is only a question of time before she is in the very front rank, and this is generally conceded by musicians and critics here.

I learn that Eva Emmet Wycoff has joined the American Conservatory. Both parties to the contract, if such be the case, are subject for congratulation. Miss Wycoff is a soprano of exceptional ability and one who pleases at all times.

Miss Beatrice Goldie, the new prima donna of the Schiller Opera Comique Company, has scored marked success with her singing here. Her work in the various rôles assigned her has certainly deserved the applause received.

It is said that Miss Goldie will star the coming season with a company of her own.

Signor Mavercalchi, chief vocal instructor in the Chicago Conservatory, is devoting considerable attention to composition. In the recent annual concert of conservatory pupils his Ave Maria for female voices attracted much attention, and he has just finished the score of a cantata having for its theme the story of Pygmalion and Galatea, which is to be publicly produced the coming winter.

Mrs. Geneva Johnstone-Bishop will sing at the California Music Festival and many places along the Pacific Coast in October. This artist continues her unbounded success, even in the dull season of the year being fully occupied.

Earl R. Drake gave a violin recital yesterday in Steinway Hall, which was largely attended. He played the following splendid program, obtaining great recognition:

Sonata for piano and violin, op. 47 (Kreutzer).....Beethoven
Romanza.....Ries
Second Concerto.....Wieniawski
Chaconne (for violin alone).....Bach
Cradle Song.....Brahms
Perpetuo Moto.....Paganini
Polish Dance.....Drake

Wilbur Macdonald, a very talented young pianist and composer of this city, son of Charles H. Macdonald, vice-president of the Pease Piano Company, sails August 11 for Europe, expecting to study with Theodor Leschetizky for several years. Young Mr. Macdonald will be accompanied by his mother.

The Chicago Conservatory is making an important addition to the faculty in the person of Herman L. Walker, who has been engaged to teach oratorio and ballad singing. With credentials from William Shakespeare, Sbriglia and Davis, of Boston, it is tolerably certain that he thoroughly understands this department of vocal science. It is a capital move on the part of the management to have secured his services, as he is a thoroughly conscientious artist, to whom the word "artist" is no misnomer. He sings a ballad in a refined and finished manner, and there are numberless students who will appreciate his instruction.

FLORENCE FRENCH.



BOSTON, Mass., August 2, 1906.

A FORGOTTEN SINGER.

AND so the singer Biscaccianti is dead! I knew her thirteen years ago, when she was passionate, though neither young nor beautiful.

The New York Sun, in an obituary article abounding in mistakes, says: "She went to Milan as a very young girl, and her voice was cultivated there. She sang later for several seasons in Italy under the name Ostrinelli (sic), which she is said to have assumed for the stage."

Now Eliza, or Elize, or Elise Ostinelli was born in Boston in 1834 or 1837, for the books do not agree as to the year of the unfortunate woman's birth. Her father was Louis Ostinelli, a violinist, long honored and esteemed in this city. He was a conductor as well as a fiddler. Called "the best violinist in Boston" in 1817, when he was second to Mr. Granger's first in the orchestra that assisted at Händel and Haydn concerts, he was considered in 1819 and 1820 the real conductor of the society. "He never scrambled through his work like a hireling, and was always in full sympathy with the chorus." In 1828 he was leader of the orchestra at the Tremont Theatre at a salary of \$40 a week, while Thomas Comer was musical director at the same salary. The orchestra numbered twenty-eight musicians, "averaging from \$11 to \$14 per week." (This theatre was opened September 24, 1837. "The orchestra will embrace the most distinguished musical talent in the country. Leader, Mr. Ostinelli," said the program.)

He was leading there in 1839 when an Italian opera company appeared—Mrs. Feron (1797?—1833?), who had already sung in Boston in Barber of Seville and Beggar's Opera, Mrs. Brochta, Mr. Rosich, Mr. Angrisani—and Tancred, the Barber and other operas were given. "This was the first regular attempt," says Colonel Clapp, "to present the lyric drama with all the proper accompaniments, which proved successful." This company, with the exception of Ostinelli, came from the Park Theatre, New York. Ostinelli in 1835 led at the first performance of La Sonnambula December 28, 1835. The opera was produced by the Woods, and eleven performances brought in \$7,947. He was still leading at the Tremont in its last years. The building ceased to be a theatre in 1843. He was one of those who leased the Olympic Saloon, in Washington street, where farces and comedies were given, and where Miss Mary Ann Lee turned the heads of the gilded youth by her dancing.

Now Louis Ostinelli married the daughter of James H. Hewitt, a music dealer and publisher in New York as well as Boston. Dr. Jackson taught her the organ, Ferrand and Moran the piano and harp. She appeared as a prodigy at the age of seven, and until 1816 she sang in concert in New York. She taught at a fashionable school. For eleven years she was organist of the Händel and Haydn, but in 1830 Charles Zeuner took her place. There was a row. Thirty-eight members remonstrated. They framed an address in which they said in substance that a German foreigner, however great his scientific acquirements, could not of course be placed in competition with one who had presided so long, &c. You can easily supply the rest. But the remonstrance was of no avail.

A contemporary of Mrs. Ostinelli thus described her

"Mr. Eddy can justly be ranked among the foremost organists of our epoch."—Paris Figaro, May 10 '94.

"There is no doubt that he is one of the greatest of living organists."—London News Budget, July 18, '95.

"If the Bach Society had only possessed the feet of this grand organist it might have spared itself the expense of a four manual organ."—L'Osservatore Romano, April 17, '96.

"The program was remarkable for the marvelous perfection of its execution. Mr. Eddy made a very great and surprising sensation."—Gazzetta Musicale di Milano, April 23, '96.

After three years of distinguished success in the music capitals of Europe Mr. Eddy returns to America in September for a tour of

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piano playing: "Plain, sensible and that of a gentlewoman. She neither takes by storm nor by surprise, but she gradually wins upon the understanding while the ear, though it never fills the other senses with ecstasy, drinks in full satisfaction." The ear filling the senses of touch, sight, taste and smell is good, whether it filled with or without ecstasy.

Eliza Ostinelli, the daughter of these musical parents, showed the gifts and the curse of Nature at an early age. The daughter of the old English organist S. P. Taylor, once organist of the Handel and Haydn and afterward in Brooklyn—or was it New York?—told me that she remembered "Eliza" as a young girl, under the care of Mr. Taylor. Willful, coquettish, fond of music, aggravating, bewitching, courting eagerly the attention of men, Eliza was finally sent to Italy, where she studied under Pasta, Vaccari, Nani, Lamberti. If I am not mistaken, she took a few lessons of Rossini. They say that she made her debut at Milan in Ernani, but she did not make it at the Scala, nor do I find any evidence that she ever appeared at that opera house.

The *Sun* says: "In 1848 she returned to the United States and sang first at the old Astor Place Opera House in that year." Was it not 1847?

For her first appearance in Boston was at the Howard Athenaeum January 5, 1848. The opera was *La Sonnambula*. Vietti was the *Elvino* and Avignone the *Rodolfo*.

Colonel Clapp writes: "She was extremely agitated during the whole performance, and not being able to control her voice disappointed expectations wrought to a high pitch by New York eulogiums." Were these eulogiums in New York dated January 1, 2, 3, 4? Ireland's History would no doubt settle this point, but I am unable to consult it.

Colonel Clapp adds: "Nature had been prodigal in gifts of voice, but a slight and extremely nervous frame often refused to sustain her through an opera. She then betrayed an impurity of intonation, which, in contrast with the Italian vocalists so recently here—Tedesco, Perelli, Novelli, Vita, Sofie Marini, Rainieri—" chilled enthusiasm, and required all the efforts of her special friends to excuse and cover up by applause. This friendly reception as the American prima donna and Boston's first show upon the Italian lyric stage gave her confidence, and her second appearance was a genuine triumph, so far as a very petite figure could be converted into a good stage presence by the charm of a fine voice under good control, and its capability of wonders in vocalization, as exhibited in the rondo finale. . . . She appeared in Lucia with great success, her flexibility and beauty of voice having free scope in the cavatina and rondo, and her union of good acting with a brilliancy and ease of vocalization rarely equaled in the mad scene, taking captive even the most exacting dilettanti (sic) who freshly remembered Persiani and Jenny Lind in that character."

The last night of that engagement she was supported by Benedetti and Beneventano. The premiums rose to \$400. "On January 26 a truly grand complimentary benefit was given her by a public so enthusiastic that \$700 were paid in premiums for the choice of seats, and the net proceeds of that substantial compliment were \$1,000."

She sang in concert with Perelli and Henri Herz at the Melodeon and Tremont Temple.

She sang with Misses Stone, Emmons, and Messrs. Perelli and Novello at Handel and Haydn concerts, May 6-14, 1848. The historian of the society described her voice as two octaves and a half in compass. He spoke of her "effective presence."

Now Biscaccianti sang in March, 1848, in Lucia, with Benedetti and Avignone, at Philadelphia. Mr. W. G. Armstrong, in his history of opera in Philadelphia, thus speaks of her: "Her voice was a clear soprano, with moderate execution and but little dramatic expression."

The *Sun* adds: "She continued to sing in the cities where opera was given, and traveled through the country, appearing in concert. After several successful seasons she

met in New York Count Biscaccianti. . . . Shortly after their meeting the singer became his wife."

But she was married to the marquis in 1847, and when she made her operatic debut in this country it was as Biscaccianti and not as Ostinelli.

Nor did she stay long in this country after 1848. She returned to Europe, studied, sang in many European towns, and appeared again in Boston in 1858, with her health affected by the climate of St. Petersburg. She was announced to appear in *The Messiah* when it was performed by the Handel and Haydn at the Boston Theatre, December 26, 1858; but she was sick and her name was withdrawn. She appeared, however, between the parts, and sang *With Verdure Clad* and *I Know that My Redeemer Liveth*.

And then she became a wanderer. She was a favorite in San Francisco. She sang in opera in South America. She quarreled with her husband, who, they say, was an excellent cellist. He had cause to be jealous, for his wife had tender relations with many men. This may be said in her excuse: she was a subject for the physician rather than the moralist. But why dwell on scandals that were forgotten long ago or live only in the memory of jaded, rheumy revellers? There was a separation. The husband died, they say, in '75 at Melbourne; the wife kept on singing until she lost her voice.

The *Sun* says: "She lived in Italy with her husband's parents until they died. Then, drifting to France, she finally found a place in the Rossini Home." As a matter of fact she supported herself for several years by teaching, and she received much charitable attention during the early eighties. A fund was raised for her in this country. The late George P. Marsh, Minister to Italy, was her staunch and generous friend, and Grace Greenwood interested many in her behalf.

The first time I ever heard the name of Biscaccianti it fell from the lips of an eminently respectable man of middle age, who once lived in Boston. He was running over the names of prima donnas. "Then there was Biscaccianti—that little woman who broke up Uncle George." Uncle George now sleeps in Mount Auburn. I would not name him even thus distantly, but the real name of Uncle George was Legion.

The first and the last time I saw her she was living in genteel poverty in Rome. 'Twas in the spring of 1883. She was giving lessons, and among her pupils were one or two American women. I had the pleasure of seeing her at work, and believe me, she was of the grand old school. Her voice was cracked, and her tones were without resonance, but in every way she revealed herself an artist to the tips of her fingers. Although she was about sixty years of age her spirit was fiery, her enthusiasm unabated. Her cheeks were painted, as were those of many young Italian women of rank, whom I saw in the boxes at the Apollo; but her figure was trim, her step was elastic, her eyes blazed with passion. Never have I seen a woman so unmistakably beyond control, the sport of nature. Her conversation was brilliant, and she delighted to talk about opera, singing and singers. She was much moved by the news of the death of Charles R. Thorne, the play actor. For she had known him intimately in the wild days and nights in California.

Do you ask "Where are her pupils?" One of them—a Massachusetts girl—made her debut in Italy a few years after. She was eminently successful, if critics are worthy of belief. She sang a few times—and then she disappeared. I am under the impression that a daughter of Grace Greenwood was a pupil.

To know Biscaccianti in her old, wrecked age was a liberal education. To have known her in the heyday of her triumphant, wrecking beauty must have been an intoxicating, deadly joy. I wonder if the report of her death gave a feeling of regret to any smug and venerable Bostonian or a feeling of relief to his equally smug and venerable wife.

Here is the case of a woman who withdrew from the

stage not many years ago, and who died only a few days ago; yet, see, she is already a legendary character, and there is difference, there is dispute in telling the ordinary incidents of birth, marriage and ending. What are we to think, then, of the tales told of Faustina, Cussoni, Miss de Maupin, the Saint-Huberty, famous singing women of other centuries, whose voices have long been stopped with dust!

There have been play actresses who left their memoirs, written often by a scribbler who was paid chiefly in smiles. How many sopranos have written their own life? Have they neither the patience nor the courage? Cellini, Camanov, Rousseau and other agreeable egotists have told their sins and good deeds at length, enlarging, no doubt, the shame as well as the glory. What would you not give for Faustina's account of her own career? Would you exchange for a set of the British poets a true narration of the private and public life of Christine Nilsson or Nellie Melba? And I would gladly exchange the complete works of Mr. Hanslick or Mr. Pougin for the Life of an Unfortunate Singer, told at great length and with marked particularity by Eliza Biscaccianti.

PHILIP HALE.

Boston Music Notes.

AUGUST 1, 1888.

A midsummer musical and dramatic entertainment, under the auspices of the New North Society, Hingham, will be given in Loring Hall, Thursday evening, August 6. The Criterion Club, of Boston, will present two plays. Mrs. E. T. Harvier, of New York, has loaned for production her manuscript musical comedy *After the Carnival*, which will be presented by Mr. and Mrs. Harry Lucius Chase, of Boston.

Mr. Carl Zerrahn is now in Germany. After visiting relatives in Stettin and Neubrandenburg, he spent his birthday anniversary with his nephew, Carl Zerrahn, at Malchow. He will sail from Hamburg on the *Phœnicia* August 2 for New York. He will conduct the festival at Newport, N. H., August 17 to 21, and August 31 he hopes to meet his friends in Worcester.

The session of the summer school of the American Institute of Normal Methods at Brown University the evening of July 29 was devoted to the reading of the prize essay on *The Correlation of Music with Other Branches in the School Curriculum*.

The prize was offered last year, and the judges, Dr. John W. Tufts and Rev. A. E. Winship, of Boston, and Dr. Hugh A. Clarke, of Philadelphia, announced that it had been won by Miss Mary Eliza Parker, of Gardner, Mass.

Miss Parker was graduated from Wellesley College in the musical and classical course in 1888. She was then elected to the position of teacher of languages in the Gardner high school. While there she became interested in the teaching of music, under the supervision of Emory P. Russell, and she showed such special talent for this kind of teaching that she was influenced by Mr. Russell to fit herself for a special instructor of music. She then studied with him at Somerville, subsequently attending the American Institute of Normal Methods, and was graduated at Poughkeepsie in 1893. She is now located at Altoona, Pa., as supervisor of music, and is doing excellent work.

Miss Parker's paper was a very interesting one.

Charles S. Tisdale, the well-known organist and musical instructor, was found dead in bed at his home, Providence, R. I., on the morning of July 20. The fumes of illuminating gas which permeated the room left no doubt as to the cause of death, and the circumstances of the finding convinced the medical examiner that Mr. Tisdale's death was due to accident.

Mr. Tisdale was twenty-nine years of age. He was born in Duxbury, and early in life began the study of music. He pursued his studies in Boston until about 1886, when he came here and began to give instruction. About eight years ago he became organist at the Roger Williams Free Baptist Church and had remained there ever since.

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BERLIN, Juni 1896.

CARL HALIR.

[Translation.]

Mr. ARTHUR ABELL has been my pupil for five years, and I recommend him highly as violin teacher, especially for those who wish to have instruction with me later on.

CARL HALIR.

First Professor Berlin Royal High School and Concertmeister Berlin Royal Orchestra.

BERLIN, June, 1896.

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Union Square, West,
New York City.

THE SALARY IMPOSITION.

THE press clipping agencies have no doubt supplied Mr. Maurice Grau's bureau with many extracts from this paper on the burning question of exorbitant salaries paid to foreign musical artists who come to this country and extort such sums from the public as to make certain musical performance prohibitory to the general musical world. The daily press of this city, Boston, Philadelphia, Chicago and other cities has taken a hand in the struggle. *THE MUSICAL COURIER* is making to abate this gross evil, and the secular press at large is generally interested in it. The latest comment is from *Munsey's* for August, which says editorially:

THE HIGH PRICE ABSURDITY.

Everyone is wondering who next will sacrifice himself on the altar of operatic management. The absurdity of paying such enormous sums to the opera singers who come here has been pointed out hundreds of times. They would not stay away were their salaries cut exactly in half. Melba, who receives \$1,500 a night here, is currently stated to sing in Paris for \$500. Although Mr. Abbey's firm reported a surplus on their last season, the fact remains that the profits are most unfairly divided, and that, as a rule, the management is almost certain to net for its season's work a more or less heavy loss. The public pays exorbitant sums to foreign singers who carry the money out of the country. If they left behind them an amount of culture, musical taste and knowledge that would go to leaven the social body we should not begrudge the money, but the prices are so high that the people who need the awakening that comes through great music seldom get it.

The fact that opera singers are greedy is no reason why they should be humored to the full. Let fair prices be offered them, a reasonable advance upon what they receive in Paris and London; let the manager have a chance to keep his head above water (we need him, too), and the general public have an opportunity to hear the operas.

The point made by *Munsey's* that these artists would not stay away if their salaries were cut exactly in half is well taken, and deserves some attention. Let us make a general estimate of savings if these people were condemned to the horrible fate of half-pay.

Jean de Reszké was supposed to receive \$1,250 a performance for a minimum of sixty performances, season of 1893-94. He was also to get 25 per cent. on all receipts over \$6,000 a performance when he sang. That percentage clause was the cause of the Calvé misunderstanding during that season, resulting in her banishment the following season, for when she sang *Carmen*, with de Reszké as *Don José*, the receipts going up to \$10,000 or \$12,000 a performance, he would get an additional \$2,500 or \$3,000, while she sang for, we believe, \$600 at that time. She insisted upon having the unknown De Lucia at times as *Don José*, in the first place because he certainly was a better *Don José*, but chiefly because she wished to demonstrate that she was the drawing card. The receipts fell somewhat, but the net profits to Abbey & Grau were far greater, as De Lucia sang for much less than de Reszké, and as there was no percentage to pay to anyone. But the temporary victory of Calvé resulted in keeping her out of the 94-95 engagement, for de Reszké's influence was virtually boundless, as it now appears to be, and it was only the popular clamor that induced Grau to secure Calvé for '95-96. The income of the two de Reszkés that season must have been near to 1,000,000 frs., and before they get through with us here they will have taken \$1,000,000 out of this country between them.

But the percentage clause may as well be waived in the present half rate proposition of *Munsey's*, and calculating on the estimated nightly salaries the following table may be useful:

	London.	New York.	At Half Rate.
Jean de Reszké.....	\$500	\$1,250	\$625
Edouard de Reszké.....	300	800	400
Plançon.....	300	500	250
Melba.....	500	1,500	750
Calvé.....	500	1,300	650
Nordica.....	300	800	400
Eames.....	300	800	400
Saville.....	150	300	150
Totals.....	\$3,750	\$7,350	\$3,675

These eight vocalists will sing in one night in London opera for \$3,700 or less (our London estimate is

very liberal; the late Augustus Harris frequently exacted payment from singers for the privilege of appearing on the Covent Garden stage), and in New York, Boston and Chicago they charge for the same work nearly three times as much.

Are the people of this country going to endure this imposition, this kid glove highway robbery, much longer? The half-rate reduction gives them over 33 per cent. more than they receive in London, and as to Paris—why, they will sing at the Grand Opera for one-half the London rate.

Averaging 60 performances the result would be a saving of \$214,500 for the Abbey & Grau stock company corporation. Suppose that company were to take one-third of this sum for its own use as a reserve fund and give the benefit of the other two-thirds to the music lovers of America by reducing the price of admission and thereby give an opportunity to the good, middle class citizen and the poor, struggling musician and teacher and student to hear these artists, who, of course are singing for the love (?) of the art, and who will not object?

We ask again, is this intolerable imposition to continue for ever and millions of good American gold dollars be paid to foreigners when half a million will effect the same purpose? They can go nowhere in Europe and get such salaries. Next to America Russia pays the largest salaries to operatic singers, and yet Calvé for the season '94-95, when she could not secure an American engagement, sang in St. Petersburg at less than one-half she had received here in '93-94 and was, only too glad to get a '95-96 for America. Besides that both the Russian and London seasons are short, and the totals received make the amount insignificant compared with what is received by these foreign singers here in totals.

Times have changed. People can live here just as cheap as they can in London, Paris, St. Petersburg, Warsaw or Berlin, or just as extravagantly. These are all cosmopolitan cities, including the home of the de Reszkés, and so is Vienna. There has been a shrinkage in all values here, representing a billion of dollars, since the summer of 1893. The great department stores will sell a woman's dress for just one-half as much as the same material cost in 1893. Railway bonds, city and State bonds, have fallen to a tremendous extent, and money which formerly brought 6 and 7 per cent. annually on permanent investment now brings 4 and 3½ per cent., which is near the British percentage and not much higher than the Continental.

With this reduction of the value of money and other material things, the price of singing of foreign artists has risen in inverse ratio. When Jean de Reszké gets \$1,250 a night in 1896, he is getting what represents a much larger sum in the actual purchase value of money to-day as compared with the decade prior to 1893. And as to American singers! Why, they are being cut constantly in price and in opportunity. These foreigners singing here at these exorbitant prices are actually farmed out by their managers for concerts and oratorios, thus killing off the only really excellent and paying engagements depended upon by our resident American singers.

Both Nordica and Eames live in Europe and do not belong to the American contingent. These singers, together with Plançon and Melba, are farmed out to the extent of thousands upon thousands of dollars each for concert work naturally due to genuine concert singers who are specialists and who never sing in opera. Their income is reduced to a nullity by the presence of these foreign singers who, not satisfied with their great opera incomes, seek outside engagements, and always of the best class, and manage to get more money for that work than any of our American singers would dare to charge.

Neither will one of these foreigners ever sing a song of an American composer in public. Through the influence of Melba Grau was compelled a few seasons ago to stage an indifferent opera of a mediocre foreign composer named Bemberg, a work which if written by an American would not have passed muster with either Grau or Melba or anybody else, and it fell flatter than any musical work of similar proportions ever did in these patient United States. But an American coming to the Metropolitan with an opera and requesting an audition? The impertinence! A composer of trivial songs, a café chantant composer like Bemberg, could secure a public hearing for a dose of musical trash that would make any sponsor of it outside of Melba (who by the way is no musician) blush.

Oh, yes, we have composers here, Mme. Melba.

Only recently Mr. Bruno Oscar Klein, of New York, composer of Kenilworth, took it to Hamburg and Pollini staged it and it was reproduced after great success, and is on the coming repertoires of Dresden and Breslau and will make the rounds. It may be heard here one day (full score can be had at Breitkopf & Härtel's, Leipzig and New York) after Klein and Melba are dead and salaries are no longer dictated by Jean de Reszké and a ring of hungry foreigners under whose sway the American singer must go into seclusion.

This question must be analyzed until the bottom of it has been reached, and all the ingredients brought into public view during the process of analysis. An end must be put to this whole degrading system, based upon intrigue and machination, and worthy only of a low market place instead of a so-called habitation or temple of musical art. The veils must be torn from these people and their accomplices who are playing this dangerous game with the American public.

The American musician and the American singer must come to the front and assert themselves. They must enter protest and follow this up by personal efforts that will and must affect those who are chiefly responsible for the continuation of this flagrant evil. THE MUSICAL COURIER, being the pioneer in this laudable work, is prepared to aid in any effort that may bring about a reform in the foreign opera system in vogue in this country.

WHAT WILL PLEASE.

IT is a matter as difficult to please the average in the choice of a program as in the choice of a cast of performers. The question is whether any concert program ever designed would gain the approving note of anything beyond 60 per cent. of the musical public. Where the choice of composers may be satisfactory, too much or too little of one or other, something in sequence or juxtaposition, if not in the exact form of the works selected, is bound to set approval at odds, until rarely, if ever, is the program found which does not call forth the veto of a large number against a goodly portion of its content.

Popular favor—that is to say, the favor of a musically uneducated populace—must be eschewed in the consideration of a program's merits. For while the unlearned masses frequently light on a good thing, will esteem and demand it, and will often admit with pleasure a sprinkling of intrinsically valuable music in the repertoire they hear, their main sustenance is a thing too easily decided upon to call for any serious comparison, and when provided without too much confusion of entrée or trimming will be found cheerfully accepted and digested.

The educated classes, however, to meet whose views programs are with care conceived, are constantly waging war at the present period against what they call "lack of judgment," "monotony," "narrow bias," &c., in the making of programs.

An English contemporary, alluding to the matter, writes: "If a concert giver presents a program containing the works of one composer only half the critics and most of the public vote it monotonous. Why this should be the case when a complete work by one composer is listened to for, perhaps, three hours with the greatest of interest, is not very clear (putting aside operas, because in them we have a 'plot' which binds the attention more or less closely from beginning to end). The libretto of the average oratorio, or other concert piece, is not usually very absorbing, and the best of such works is more or less a succession of pictures, and is very little more coherent than would be, e. g., the violin concerto of Beethoven, a concert overture and a symphony by the same master, if given in one program. Nevertheless, the oratorio is listened to without complaint, while the concert consisting of two or three works by one composer is spoken of as monotonous."

"A program which includes works of many composers of different schools is described by some as interesting or pleasantly varied, while others look upon it as being incongruously mixed—a mere *pot-pourri*, so to speak."

There are no laws in existence to govern preference or objection, and the unfortunate musician who, even among his own well versed and well loved tribe, sought to forestall dissatisfaction would find himself in a boghole of despair. But there are fixed canons of artistic judgment and discretion which when intellectually observed can and do afford to ignore the querulous discontent which refuses to adapt itself to them. Nothing ever devised will sat-

isfy every individual, but a good thing remains a good thing whatever about its approval or disapproval, and in the case of a sound musical program and an unstable public there can be no cession of matters. Mohammed must come to the mountain, or let the mountain be. The mountain cannot come to Mohammed.

Within the canons of what is discreet and tactful to produce we would hardly include the "works of one composer," as quoted, unless under particular conditions. Ordinarily considered it would hardly be caprice that the public should, "vote it monotonous." Only in the hands of supreme talent can one composer take on sufficient interest in these days of pressure and variety to be presumed to enchain a public. Where a leading, justified exponent of any one period or school arises he will have a following; but the anxiety of modern audiences to imbibe something of the vast and varied resources now existent in the world of music is too great—as it is in its way also commendable—to halt and dwell with any one composer for long, unless reasons specific and beneficial are forthcoming to suggest it.

If a pianist of average calibre advertises a *matinée* of Beethoven and the public refuses to go, the public does not fall into the ranks of inexplicable caprice therefrom, as it so often does in other cases. If Von Bülow played Beethoven, there was merit in hearing a full Beethoven program. When Pachmann plays the waltzes, nocturnes and mazurkas of Chopin there is virtue in hearing Chopin alone. When Anton Seidl directs Wagner, or when we hear the gorgeous, tempestuous sweep of the music of the Slav under the baton of Nikisch, there is a virtue, and we feel it, in being confined to one school or even one composer interpreted by a musician of specific inspiration or authority. But, unless some full or fresh light is to be thrown upon a particular composer by reason of marked genius in execution or direction, a public is justified in voting a one-name program a mistake.

Of course this refers only to excerpts. With regard to the complete work of any one composer, such as an oratorio, to which people listen with sustained satisfaction where they would reject a series of separate brief works from the same composer's pen, there seems again a justification for the consistency of an oft justly abused public. We do not quite agree with the idea that an oratorio is "very little more coherent than a violin concerto, a concert overture and a symphony by the same master," which might be delivered in succession.

From the point of musical development no doubt an oratorio lays no hold on musicianly interest after the manner of orchestral works of length, where form is a matter of consistent achievement. But although it may be possible to detach a number from an oratorio and place it with seeming propriety in a foreign connection, there is, nevertheless, a continuity in the plan, a certain justificatory relation between text and music in the sequence of numbers, which will appeal to the reasoning power of the listener. No doubt the musical ideas are loose and particolored, and the story of oratorio lacks the vital interest of the operatic plot played out beneath our eyes; nevertheless, there is an illusion about the sacred story set to music, an appeal to the intelligence to follow matters out to a conclusion which are sufficient to justify agreeable tolerance for one composer throughout by the very same individuals who would resent his monopoly in separate works of any one program at a time.

The successive concerto, overture and symphony, although de facto more interesting, oftentimes do not at the same time afford a parallel case, since we must leave something to the courtesy of a public as well as to its imagination. Like it or not, the public believes itself accomplishing a duty when it listens to a work until its completion. It may not love fondly the oratorio in progress, but it takes it whole, not piecemeal. Shorter works it will hear to the end in the same way, but unless for some special end or merit it naturally sees no virtue in the reproduction again and again of one man's music when so many others whom it desires to enjoy are pushed aside, awaiting a hearing.

With reference to the mixed program—the average program of the day—man's fancy is boundless and endless in just as far as it is constantly baseless. From a circle of educated musicians at times personal preference runs so far ahead of unbiased judgment you will find nine out of ten to declare a program a "bad," "poor," "ill chosen," "uninterest-

ing" program for the sole reason that the numbers thereon do not all run in their pet school, with their pet voices, either human or of the orchestra, or with their particular current mood. One of the hardest of living discoveries to make would be a really good musician, the more ardent the more difficult, who could read a program planned with catholicity and equilibrium and describe it as anything but "a poor program."

Nevertheless, in just as much as it is hard to give to fish the flavor of meat or accomplish any other proverbial impossibility, so also is it impossible to abstract from an existent good by bigotry or prejudice any of its true, inherent value. A good program, made with the combination of skill and sympathy which adjusts in tactful relation good music to intelligent taste, will always stand. The world, particularly the musical world, would be nothing without clamor and complaint; but let the cause stand still with persistent merit; let programs adapt themselves to nothing except a just, unswerving musical standard, and the public will nurse its complaint in the healthful feeling that, if the air does not always seem to agree, the weather is at least not capricious. Mohammed will feel more satisfied than not to know that the mountain will not move.

OLLIVIER, WAGNER AND BERLIOZ.

EMILE OLLIVIER, the French Minister, who went to war with Germany "with a light heart," has written a romance which is said to describe the history of a "friend of his youth." The work is entitled *Marie Madeleine*, and probably the "friend of his youth" is himself, for, to judge from extracts published in the *Gaulois*, he gives in its pages many autobiographical details. As is known, Ollivier married one of the numerous progeny of Franz Liszt, a daughter of the Countess d'Agout (Daniel Stern), and thus a full sister of Cosima Wagner. Writing of Wagner in 1840 he remarks that the double nature of this strong personality was visible in his countenance: "the upper part beautiful, with powerful realism, lit up by meditation; deep, intense eyes, which, as occasion served, could become soft or malicious; the lower part rugged and sarcastic. A cold, close pressed mouth was hollowed out between an imperious nose and a protruding chin, indicative of a conquering will. As in the face of Rossini the Olympian Jupiter and the Jack pudding could be discovered, so in the features of Wagner, the seer's look of the poet, the prophet and the jester. In fact, countless jests, often of very doubtful taste, interrupted every moment the enthusiastic, elevated, impetuous expressions of his flow of thought, to which, besides music, no serious subject was strange. Such was Wagner in the conversations of the Rue Thérèse, enchanting all, with the exception of the rather suspicious Berlioz, by his inexhaustible *verve*, his originality and his spiritual insight. He was fond of discussing his as yet rather hazy theories of opera and music drama. Only one thing was clear to his mind and remained so always, namely, that he was the destined Messiah, who, by a supernatural synthesis, in which all previous glories would be absorbed, would close for ever the sphere of music."

Berlioz, it will be seen, is introduced into the story, and Ollivier retells the story of his marriage with Henrietta Smithson, the Irish actress. He represents a friend and confidant of the composer endeavoring to prevent the union by communicating some bits of stage scandal. Berlioz listened to his friend Philip in despair, left him abruptly, and wrote to him a letter saying: "You have shown me a great proof of friendship, but it would have been better for me if it had been given on another occasion. I have had a scene with H— S— which, without you, would have plunged me into undisturbed happiness, into an intoxication which no language can describe; this joy, this frenzy of love, is now poisoned, but I must swallow it all, even if I die of it. Everything in her charms and inspires me, the confession of her feelings has made me almost mad. I pray you in the name of our friendship never to mention again to me or to others what you communicated to me. I will never leave her! She is my star. She understands me. If it is an error let me retain it; it will beautify the last days of my life, which I hope will not be long. One cannot long withstand such shocks. Recall, I beg of you, that conversation; say the opposite of what you think, I conjure you on my knees. She was what is lacking in me; she is now my whole existence. Hers is the heart that responds to mine. Have you no sympathy with what I write? One

must respect love and enthusiasm when they are so deeply felt as what I feel.—BERLIOZ."

In spite of the fact, continues Ollivier, that the young artist was in every respect beyond reproach, the forebodings of Philip were unfortunately fulfilled.

WAGNER SOCIETY DYING OUT.

BERLIN, August 2.—The once famous Wagner Society held a meeting at Bayreuth last week under the chairmanship of Baron Seckendorf. The annual report showed that the membership, which in 1908 was 8,900, had fallen to 3,900. A motion to dissolve the society was defeated, but there is no hope that it will continue to exist much longer.

THE above message to the *Sun* predicts nothing which is not the essential outcome of all institutions inaugurated in any successful movement once the aims of such conventions have been rootedly established and developed. There is no longer any need of a Wagner society to make known and push forward the works of Wagner's genius. Wagner is known, and intimately known, far and near, and the same common sense interests which have closed up Beethoven societies in this age of universal light will of dire necessity shortly disband the persons who assume it longer necessary to draw benighted people into the light of Wagner's genius.

With the rapidity of this moving age Wagner has become known in a proportion of time as far exceeding that of Beethoven's universal acceptance as stands fifty to one. The need of a Wagner society even at the present juncture has very little serious cause for being. Wagner is too widely known, too deeply appreciated, and even perfectly understood, to need any foster-fathering or helpful introduction. The minority yet outside the Wagner fold is either a minority of prejudice forever beyond the influence of a society, or else it belongs to the classes who are within the direct radius of that culture which inevitably spreads from the ordinary dilettante community.

To confuse or confound the decadence of a Wagner society with a decadence of the composer's living and lasting power in music will only be the mistake of an uninitiated few. The true index of the situation is the exact reverse. Wagner has now come into his own; his place is no longer denied him, and the existence of societies to forward him or explain his greatness are dying out of all reason for being. The world knows Richard Wagner, and societies are destined to go out, since his rapid fame no longer leaves anything for them to do.

And so when the present Wagner Society disbands completely it will be but the rational resolution of a situation where one great composer has proved himself able within a quarter century to stand alone.

Marie Parcello.—Miss Marie Parcello, contralto, is the regular substitute of Mrs. Katharine Bloodgood at the Collegiate Church, Seventy-seventh street and West End avenue, during the latter's absence in California.

A Comment on Sieveking.—A king among men is Sieveking, the famous Dutch pianist. A noble simplicity distinguishes all he does. Six feet tall and possessing a magnificent physique he is utterly devoid of all those effeminate tricks and affectations which characterize so many of our modern soloists. His charming manner and gracious modest mien bespeak for him a host of ardent admirers.

Musicians Come to Blows.—Theodore John, the leader of the orchestra at the Olympia, was arraigned at the Yorkville Police Court yesterday on a charge of assault. The trouble grew out of the jealousy existing in the mind of Anton Fuerst, the first violin, for the success of the leader.

Fuerst met John as he came out of a restaurant on Forty-second street, near Broadway, at an early hour yesterday morning. He shook his fist at the big leader, and said something derogatory to his musical ability. Not content with this, it is said, he stood on tiptoe and struck John on the cheek. The latter retaliated with a well directed blow from an umbrella. Fuerst dropped to the pavement and set up a yell for the police.

When Patrolman McDonough arrived on the scene Fuerst was sitting on the pavement in the centre of a large crowd, while John stood near by trying to explain what had occurred. They were both taken to the West Forty-seventh Street Station. John was locked up on Fuerst's complaint, but was subsequently bailed out. The latter insisted on being taken to a hospital. An ambulance was summoned, and he was removed to Roosevelt Hospital, where he remained only a few minutes.

When the case was called in police court Fuerst was not there. Magistrate Simms held the prisoner in \$300 bail for examination to-morrow.—*Journal*.



BAYREUTH.

I.

EVERY child discovers a new world. Now, I am rather a mature infant, for I never was in Bayreuth before; Bayreuth twenty years old, according to the Wagnerian chronology; and the Bayreuth of Jean Paul Richter. So it was a new world for me, and sights and sounds smote my senses sharply and sweetly. Fancy, I was never in Germany before, dear old Fatherland, with its admirable blending of thrift and sentiment. Germany, the land of Beethoven, Heine, homely women, lovely beer and Bayreuth! If I repeat an old, old story it is not my fault, for I have discovered a new world for myself.

Full of empty fifths, I reached Bayreuth, Sunday afternoon July 19, after a desperate journey from Paris via Strassburg and Stuttgart. Traveling on Continental railroads is not an unmixed joy. Whether you take first or second class your legs will cramp, and you will curse the time table. Even a dining car between Paris and Nancy did not put me in a good humor, and the running between Strassburg and Stuttgart was very slow. I had taken a Cook excursion ticket from Paris to Bayreuth and return, which cost 141 frs., which was cheap enough. But I was told that I could reach the Mecca of Wagnerians (to quote a banal phrase) in twenty-four hours. I did nothing of the sort, for when I arrived at Stuttgart I could get no further. It was 10:30 Saturday evening, and I had my misgivings about the punctuality of Sunday trains in Germany. A good bed at the Victoria put me in form for the Sabbath.

Then came the most tiresome part of the trip. From Stuttgart to Nuremberg was an intolerable ride. The train halted by the wayside, and trainmen talked politics to signal and switch men—at least so it seemed to me. I was hot, tired, irritable, and when at 8:30 I reached Bayreuth I wished myself back in Paris.

Otto Floersheim, kindest of men, had been in the station since morning. Of course German railway officials are not unlike the rest of their professional kith and kin the world over. They know nothing about the time table. After four years' separation I found Mr. Floersheim very little changed. He looks exactly like the capital portrait painted by Engel, of Berlin, which hangs in one of the offices of THE MUSICAL COURIER. I got a warm welcome, and found everything had been smoothed out for me. I had no rooms or tickets to secure—quite a task for a late comer—and as I had but an hour and a half before the performance I spent it in refreshing myself, physically.

Then we rode up the famous hill to the Richard Wagner Theatre, a hill the very mud of which oozes distinguished memories and which once was pressed down by the boot heels of genius. The top of the hill was as gay as Paris on a holiday. Familiar faces and unfamiliar languages were about me. I brushed against George Bernard Shaw and looked at Stavenhagen and d'Albert, saw those inveterate music lovers Mr. and Mrs. Bernard Cole, of New York, with Mrs. Dr. Lusgarten and stumbled over Henry Burck, the violinist, who is now an Ysaye pupil at Brussels. All Germany seemed to be represented and Paris principally by Eduard Colonne, the well-known conductor.

After I had walked about the theatre and superficially inspected the engine house, the first call sounded and I rushed to the door for my seat—a seat secured at the eleventh hour, but all the better—oh, to think of sidewalk ticket speculators at Bayreuth!

My first sensation after I had taken my place was most edifying. I seemed to be sitting in some modern Grecian amphitheatre. I could see everything,

hear everything (marvelous are the acoustics), and I said softly to my soul:

"Wagnerism is not a disease; it is a religion."

And then darkness set in, and the River Rhine began to flow in the orchestral crevice, and poised as we were on this gigantic organ point, the curtains were sundered and I was in dreamland—a land of whispering waves, shot through with faint green, blue and gold and the dim glory that lies in mid-water.

The Rhinegold has been given in New York, and you have seen it; but after all it must be seen and heard in Bayreuth. The *Rhine daughters* dove and careened from side to side, and plunged and swam about harsh *Alberich*. The device is a new one for Bayreuth, but an old one in the repertory of the prestidigitateur. The illusion is produced by aerial suspension, to use the jargon of the magician. Wires, invisible, are used instead of the old bathing machines on wheels, and the change is an excellent one. The girls don't get seasick, and the effect from the front very realistic. Many of the older critics, however, grumbled at it; they grumble at any innovation, and I was told at every step that the glories of Bayreuth had departed. Of course I believed all this, but frankly I had no data by which to verify the strictures of the Grumbling Battalion. The mise-en-scène seemed very wonderful to me, although I was disappointed that the double or triple stages, such as they have elsewhere in Germany, are not employed in Bayreuth.

They have not advanced with the times, yet the "shifts" were most artistically accomplished. From the Rhine to Valhall was very well done, but the change to the nether world of the Niebelungs was really remarkable. The gauze drops, the music, which simply envelops you as in a harmonic mist, the strange colors, exotic tints, fire, steam and clangor of steel forge, make a picture that Hell-Breughel would have raved over. After the first impression had stained my mind I recovered sufficiently to notice that after all I was only in the underworld of Gluck's *Orpheus*, with modern embellishments.

Ah, Wagner! magician and mold of other men's ideas, you almost make us believe that there is something new under the sun!

The Rhine scene was severely criticised here for the lighting effects. There was certainly something amiss with the Rhine gold light or rather its reflections. I couldn't quite understand why one side of the water should be flooded with light and the other side in darkness, for the gold is in the centre. I first imagined that it was sunlight with its secondary harmonies, but the impression was corrected later.

Some one fainted at the side of the house, and an ungrateful shaft of sunshine strayed in, and for a moment the illusion was at an end, and the hissing was not loud but deep.

I admired Valhall, but not its rainbow. All my life I have longed for a tornado. Well, I saw the beginnings of one in the scene in which *Donner* smites the rock. Black, threatening, cone-shaped clouds slowly descended from the sky until inky darkness shrouded the stage. Then, crash! came the thunder after a flash of real lightning that would have been admired in the tropics. After the storm had cleared a very fat, healthy and altogether Teutonic rainbow was discovered, the primary tints of which were glaring and crude. The abode of the gods was a well painted but architecturally impossible sort of a mosque in the glittering sky, and contrary to Wagner's stage directions the gods and goddesses—a nice sort of a "gang"—did not cross the rainbow.

Perhaps their feet were wet after the rain and they didn't want to soil the bow. Germans are ever frugal.

The orchestra was healthy in tone under Richter, but I confess I was not for a moment electrified, the entire performance being tame and colorless. Mr. Floersheim will enlighten you in these columns—for we are making a division of labor—as to the critical side of the question. I need not say that I agree with him. The singing was not of a superior order. But, then, who goes to Bayreuth for the singing?

The usual faulty tone production of the German was present in its most agonizing form. The men sang better than the women, with one or two exceptions, and Brema was particularly evil as to throat and dramatically intense as *Fricka*.

Frau Heink-Schumann, the *Erda*, gave me the soli-

tary thrill of the evening. Such a voice is rarely heard, for in volume, quality, sweetness it is marvelous. Too open of course, a fault that could easily be remedied. Indeed, everyone sang so "white" (with the honorable exception of Carl Perron) that the orchestra at the close was almost snowed under.

Rhinegold is not a Wagnerian masterpiece. There are many arid spots in it, musically and dramatically, but it is worth hearing for the sake alone of *Loge*. This combination of Mephisto and clown, a very Puck at times in malicious impishness and an ironic philosopher, a Democritus of the skies, *Loge* pervades the entire work like a scarlet sneer. He is finely drawn, and the other characters, with the exception of *Fafner* and *Alberich*, are shadowy sketches. Vogl was very fine indeed, although a trifle heavy footed for the Norse Mercury.

The giants, *Fafner* and *Fasolt*, taken by Elmblad and Wachter, were dressed in impossible costumes. They looked like a combination of the Wild Men of Borneo and two Polar bears off on a furlough.

Marion Weed, a beauty, was too Parisian as to costume, and the auburn air of Olive Fremstadt dyed the River Rhine with its warm color.

Perron is a handsome fellow who doesn't carry enough vocal weight for *Wotan*. He acts well, and while not as impressive as the Parisian Delmas or our own Emil Fischer, he can be attractive.

Alberich-Friedrichs—was grumpy and sinister enough, and I can understand why he renounced love. The *Rhinedaughters* were not as seductive as they might have been. They swam well for graduates of a natatorium, but they were not voluptuous in their pose nor winning in movement.

This prologue to the Ring was played through without interruption, and it was only half-past 7 and daylight when we stood on the esplanade and turned our tired, thirsty faces breweryward. Hungry! thirsty! There is no place on earth like Wagnerland for the appetites. Angermann's exists no longer, the new post office being built on its historic site, so we went to a garden on the sidewalk somewhere and ate and drank. By my side was Wilhelm Tappert, the Wagnerian critic. Eugen d'Albert, all head, no chin and big technic, sat near by. The Mormon pianist was with the "latest," and his voice was as pleasant as a piccolo. He was in an amiable mood, and I spoke to him of his F sharp minor sonata. Reuss, the United Press man, a "bully" fellow; the sardonic, clever Neumann, of the Berlin *Tageblatt*; Burck, who sat next to Max Bendix in the old Thomas orchestra days, and of course Otto Floersheim. Around and about us flowed hop juice and gutturals. It was only 9 o'clock. A moon as yellow as a Dutch cheese, and pared down to a slice of cantaloupe, swam in the soft southern heavens. The old town was lovely, shadowy and without angles, and the air was as balm. I was in Germany and felt like a German. My nationality, which stuck out all over me in Paris, real racial bristles, on this exquisite evening melted away from me like drawn butter in the dog days. I was bathed in a German atmosphere; all the Old World romance caressed me here in the hills of Fichtel, and finally overcome by the scene I impulsively turned to my colleague and said:

"Otto, wie ist das für hoch?"

It was slang I knew and not good German, but it revived tender memories in Mr. Floersheim's breast, and as he mused of East Fourteenth street and old Steinway Hall I, in an abstracted mood, took his bathtub of beer and drank it.

Oh, Bayreuth was indeed sacred to me that night!

Early Monday morning I went to Wahnfried, the abode of the Wagners, the Wagner idea incarnate. I saw the familiar lines of the building, with its panels, and the bronze bust of Ludwig, the Lady King of Bavaria, in the garden. Better still, I saw three ladies approaching and I hastily drew near, for one figure I recognized.

It was indeed Cosima, the daughter of Liszt, one time wife of Von Bülow and the widow of Wagner.

I tried to "thrill," but it was too soon after breakfast. I saw a slender, gray haired woman, with strongly marked features, and the figure a little stooping. At midday I saw her again at Steingraber's piano rooms, and later, during an entr'acte of *Walküre*, I encountered her on the hill. The last view was the best. She is a true daughter of Liszt. The lithe, nervous figure, almost Indian-like; the tremen-

dous profile, mouth capable of anything, brow full of sweetness and scorn. Her nostrils express pride, the chin determination. If Wagner had not been the musical sensation of his generation this woman would have killed herself, or else sought for a more distinguished mate. She is all ambition, and to-day at this hour rules Bayreuth and the Wagnerians with a rod of iron—and no velvet on the handle. The eccentric blood of her mother, the Countess d'Agoult, the woman who played the "sedulous ape" to Georges Sand, and who bored Liszt so that he took holy orders, flows in the veins of this Cosima, I, queen of Bayreuth.

I also remarked the thrifty nose of her grandmother, the Jewess from Frankfurt. She reminds you of her father when her face lights up. The mobile mask is charming, and she becomes rarely attractive.

A very remarkable woman, I should say, and unquestionably a martyr to the Wagnerian idea—which finally oppresses you here—and also an excellent stage manager.

When I was introduced to Siegfried Wagner, the son of Richard and the grandson of Liszt, I confess I was more than interested. Here is a young man who is bearing the heaviest sort of a burden through life. He is the son of a celebrated father and mother, and although his lineage is tangled, like all the Liszt-Wagner-Bülow crowd, he must "drain his dree," as they say in Scotland. He is spoken of as a talented left-handed conductor, and he may be seen haggling with a cabman over the fare. He is of a frugal bent, and believes in making the pocket money allowed him by mamma go as far as possible.

The face, rather weak, insincere, sweet and interesting. His mouth is sunken, like Wagner's and he has plenty of profile, but it is the profile of a refined rather than a strong character. He looks very much like Richard Wagner, but feminized. He is almost effeminate and I admired not the little whiskers on his face. You can see he means well and is regarded in Bayreuth as a demigod. But he isn't. There is as yet much tin in his make-up and he goes on wheels all the time.

Siegfried Wagner will never be more than a respectable mediocrity. Nature doesn't pour a second time into the same mold the stuff that makes the genius. He was once an architect and is admired now as a conductor.

By the architects or the conductors, I don't know which!

Die Walküre was sung on Monday afternoon at 4 o'clock. Before the doors were opened there was something in the air that presaged success. The hill was crowded with carriages and pilgrims afoot, and the restaurant at the summit was alive with sight-seers. As each carriage slowly passed there would be chattering and exclamations:

"There goes the Princess of Umstengel-Brauererei." I would hear, and craned my neck only to see a badly dressed creature, disagreeable and ugly. I never saw so many hideous toilets and so many ugly women. I almost thought that I was in Boston.

The Bavarian peasant girls are an exception to this, brawny beasts as they are.

In the theatre I sat next to Josef Sucher, who is a great admirer of Rosa Sucher. He applauded her tremendously at the end of each act. I was much edified by the fact that women wore no bonnets or hats; indeed, on the back of theatre tickets is an injunction.

For one reason I was interested in Die Walküre. Lilli Lehmann was the *Brünnhilde*, and I had not heard her since that night in the Metropolitan Opera House when she fought so bravely an attack of sickness. It was in *L'Africaine*; she sang *Selika*, and Jean de Reszké was the *Vasco*.

So many rumors had reached me about Lilli's failing voice that I felt nervous when the curtain parted on the second act.

Then stood forth this adorable singer and trumpeted the wild cry of the Valkyries. Her voice is as brilliant as ever and as true as steel. Of course it shows weak spots, and the bloom has departed. I tell you the truth. Lehmann is no longer young, and think of the work the woman has accomplished during the past twenty years. Yet you hear that tiresome tale repeated daily, "Wagner is ruinous to the voice."

How is it then so many middle-aged German

females sing Wagner and have plenty of voice left, while, good God! an Italian prima donna over forty is a thing of vocal horror?

Patti doesn't count. Patti has been the aristocrat among singers. She has ever worn purple and fine linen, and toiled and spun very little.

Lehmann is not going to the United States next season on her old reputation. She will electrify you—will make your blood form goose flesh right at the nape of the neck. She was superb in the long scene with *Wotan* in the second act—a scene we never got in America without being cut. Again, with *Siegfried* she was most impressive.

And such acting! Such a sense of dramatic values, which none of her companions had. It was touching, when she grovelled at *Wotan's* feet, and the largeness of conception, the glorious singing—every tone a miracle of intense intellectuality and emotion—and the surprising burst in the last act were all things to remember for a lifetime.

Lilli Lehmann is the greatest dramatic singer alive, despite the fact that her organ is no longer fresh. But her art is so consummate, her tact so delicate, and her appreciation of the dramatic situation so accurate that to see her simply in repose is keen pleasure.

And then she is so noble, so distinguished in bearing!

After the first act we had forty minutes' breathing spell. It was needed, for the theatre was hot, and sitting still for over an hour, your very life focused on the stage, weakens one. To my surprise I found an enormously enthusiastic gathering without doors. I was not particularly impressed by the act, which was good but in no wise phenomenal.

Gerhäuser, the *Siegfried*, is young, of fine presence and the possessor of a fresh strong voice which he does not yet handle with confidence. He forces his tones, and his voice has that baritone quality so frequently found in Germany. It is also very "white" at times. Gerhäuser is, however, the most promising German tenor I have heard for years. His work lacks finish, but he has enthusiasm. He is miles beyond Alvary or that cold person Walter Damrosch imported last season, Herr Grüning. He has the fault of youth, exaggeration and too tempestuous a style in acting. Indeed, compared to Lilli Lehmann, the rest in the cast simply had epileptic fits.

And your Wagner singer, despite all the nonsense written about reserve, realism, absence of conventionality, can be as melodramatic and as silly as an old-time Italian prima donna or a tenor.

There was Sucher. She sang *Sieglinde* with plenty of fire and tenderness, and was in better voice than in New York. But she seemed melodramatic compared with Lehmann's clear cut interpretation.

Brema was very good as *Fricka*. She made the character stand out boldly and she sang with her heart in her throat as usual. I wish she had not so much temperament, or else kept it further away from her larynx.

The obscene brood that flies by night uttering uncanny cries was all that could be desired. The orchestra was pulsing with life, although I never once heard a Seidl emotional climax. Richter knows everything, but he doesn't always make you feel it. The second act was the best, the Ride being too strident for my ears.

The stage disappointed me in the last act. The Ride was foolish after the admirable mechanism of the Parisian stage. The Magic Fire was tame and only at the back of the stage. No steam or lights were used and, what looked like Fourth of July, Roman candles and flower pots sputtered and guttered about the toes of *Wotan*. Paris is as to stage management far ahead of Bayreuth in Die Walküre. I know this will not please the Wagnerite, but it is true nevertheless.

It was a good but not memorable performance of Die Walküre, with the exception of Lilli Lehmann. She alone was worth the trip to Bayreuth.

And the moon overhanging the valley was more beautiful to me than all the music, miming and posturing within doors.

Mr. Floersheim will now have his say after these long-winded and rambling notes.

He writes:
I was correct in not getting scared about the "sold out" notices which were sent out from Bay-

reuth to all the world and adjoining countries in order to fill the last cycles. The Raconteur reached Bayreuth one hour before the beginning of the first cycle and of course without a ticket. We went to the box office and got one of the finest seats in the house for the whole cycle, and I am certain there were more to be had. Moreover, the gallery could have accommodated a legion more than it did. The American ticket speculators' racket has been played here for a good many years and it seems to still work like a charm.

Another of the Bayreuth legends which you get served up at every festival performance term is that the Wagner heirs are not doing this for the purpose of making any money. They always and invariably lose money, and this year the legend is dish up doubly hot and steaming. The war cry is that on account of the new and particularly gorgeous mise-en-scène and generally new mounting, the expenses of this summer's festival performances are so heavy that a deficit is unavoidable. That in consequence the Nibelungenring is to be repeated next summer and Parsifal is to be taken back into the repertory. The fact of the matter is that the mise-en-scène is not more costly or in any way far superior to that which I have seen at Berlin, Vienna and Munich, and surely not half as expensive as that used at the New York Metropolitan Opera House. There will be no money lost this summer, and much of it will be made next summer, if the attraction of Parsifal is brought into play again. They made a mistake in not giving it anyhow this summer, even if Levi could not be induced to conduct. They know now that they made a mistake, and they are going to rectify it next year. As to not wanting to make any money and as to Bayreuth's "only for art's sake" performances, that is all bosh and nonsense. It makes me tired to hear it.

At the first Rheingold performance America was almost as well represented on the stage as in the auditorium. There were two young ladies from the United States in the cast. Miss Marion Weed sang *Freia* and Miss Fremstadt *Flosshilde*.

Two of the most interested listeners and watchers at the first cycle were director Dr. Theodor Loewe, of the Breslau Opera House, and his *fidus Achates* and stage manager Theodore Habelmann, the latter of whom you may remember in the same capacity during several seasons of opera in German at the Metropolitan Opera House.

Siegfried Wagner greatly reminded me of baby Catherine Boisa. The little one is one of the sweetest things with long, tousled blond curls and trusting, large blue eyes that the Lord ever manufactured. The other day she stood next to me at the piano, and I took her right-hand forefinger and made her dip down the keys so as to produce several American tunes, while I supplied the necessary harmonies with my left hand. Baby was both delighted and astonished at her own pianistic performances, and everybody around enjoyed the affair. Siegfried Wagner wrote a letter to the editor of *Die Redenden Kuenste*, in the writing of which, as was pointed out in last week's Berlin Branch Budget, Cosima guided his hand. The effect, however, was not as pleasing as the fond mother and sweet Siegfried anticipated. The letter, which is being talked over here by everybody, proved a boomerang. All the conductors are of course offended, except possibly Mottl, who, as everyone knows, is very good natured and almost a *Trottel*.

The fact is that Levi, who came here to attend a few rehearsals, left abruptly before the opening per-

formance. Moreover, Richter is only going to conduct the first cycle and then returns to Vienna. In both cases the poor health of the two men is given out as the cause of their hasty retreat, and no doubt this may be true, for Richter is suffering from heart trouble, and Levi is very nervous. Still, the coincidence is remarkable, and I should be much astonished if Siegfried's puerile letter, in which he called the conductors mere servants of his father, had not somewhat influenced their health. Karl Klindworth, the piano pedagogue, also left Bayreuth before the performances, possibly on account of a row.

Mottl is going to conduct the second and fourth cycles, and Siegfried Wagner the third and fifth cycles. The young man is, as I had occasion to mention before, ambitious. At one of the rehearsals several of the artists complained that his left-handed beating was disturbing to them, as they were so absolutely unused to this unusual style of conducting. Then Siegfried tried his right arm, and things went smoothly. Now he conducts with his right always.

Lilli Lehmann was stung in the neck by a bee, and this caused a swelling which necessitated an operation. Well, all I have to say on the subject is:

Es sind die schlechtesten Fruchte nicht
Woran die Wespen nagen.

The expectations of the old Bayreuth habitués were of course on the qui vive, principally with regard to what is called the tradition. Hans Richter was their man, for he had studied the Ring under and with Richard Wagner, and he had conducted all of the 1876 performances. Twenty years is a long period, and let me say it out, and out did not pass over the head of Richter quite without leaving its traces. On the contrary, very marked were these traces. Richter conducted Rheingold just as he conducts everything nowadays, and just as he conducts it nowadays at Vienna—somewhat leisurely. A little more carefully, perhaps, especially as to rhythmic precision, general shading and discretion of accompaniment, but not much more carefully. As for the tradition, to use a Wagnerian alliteration, tradition was torn to tatters. I did not mind that as much as Tappert did, who said he did not know whether he was on his head or on his heels. "For," quoth he, "if 1876 was right then this must be wrong, and if this is right then 1876 was wrong. Now, what is a fellow to believe or write?"

Leaving tradition out of the question, the performance as a whole was a very good, but by no means so remarkable, so flawless a one, and such an alloyed artistic treat as one expects and has a right to expect at Bayreuth. Of course the stage management was admirable. This is Cosima's great standby and unquestionable merit and pre-eminence, and I don't want to detract from it. Still, if I am at Bayreuth I don't want to hear the scenery shift, nor do I care to see any creases in the canvas as it moves up or down ward. Both happened here, and it does not happen at Berlin. You may say I am hypercritical, but I am not, for I have a right to expect that the illusion is not disturbed in the slightest degree at Bayreuth.

The orchestra was wonderful and increased to 125 performers, with Prof. Arnold Rose, of Vienna, as concertmaster. The fine acoustic properties of the Wagner theatre and "the mystic abyss" of the sunken orchestra are rare assistants and concomitants in the reaching of the noble and yet sensuous beauty of tone effect.

The greatest individual success among the select solo personnel, and to many the greatest surprise, also was the *Erda* of Frau Heink-Schumann, of Hamburg. She has the most luscious, sweet, sonorous contralto voice one can imagine, and her singing is as musical as her vocal organ is mellow.

Next in the ladder of excellence stood Vogl's *Loge*. He is the greatest *Loge* in the world. You have had a chance to compare him with Alvary, and I hope I don't seem presumptuous and am not amiss if I surmise that you agree with me in placing Vogl above Alvary. The latter, because younger and lithier, is perhaps a trifle more alert on his legs and a bit more sprightly, but Vogl gives you Wagner's consistently carried through character, and he sings and enunciates with a clearness and distinction which Alvary never possessed.

The *Wotan* of Perron, of Dresden, was a bit of a disappointment. First of all, he did not sing with immaculate clearness of pitch. Second, the handsome baritone is too soft a *Wotan* in every way, histrionically and vocally.

Brema you have heard in New York. Her voice has improved in volume since I last heard her as *Ortrud* in Bayreuth two years ago.

Miss Marion Weed, of New York, was sweet and sympathetic as *Freia*. This girl has very much improved. Between the two giants her queenly American figure looked impressive and stylish enough. I did not particularly fancy her costume, however. Nor did I like that of *Froh*, which was of an apple green color. Of Burgstaller, the young Bavarian woodchopper who sang the part, and whose fresh tenor voice was discovered and trained here at Bayreuth, I shall have more to say when he sings *Siegfried*.

Bachmann, of Nuremberg, as *Donner* was not sufficiently imposing. Friedrichs, of Bremen, as *Alberich*, was dramatically very fine. His voice, however, did not hold out to the end, and in his last scene he was hoarse in consequence of over exertion. Hans Breuer, of Bayreuth, was excellent as *Mime*. Elmlad, of Breslau, and Wachter, of Dresden, were two tremendous *Fasner* and *Fasolt* giants, not only in stature, but also in volume of voice. There remains only to speak about the three *Rhinedaughters*, Misses von Artner, Roesing and Fremstadt, of whom our Olive deserved the crown, while the first soprano was deficient in her high C and in the general quality of her voice.

Among those present were the Duchess of Schleswig-Holstein, the mother of the German Empress; and the Princess Feodora von Schleswig-Holstein, the Empress' youngest sister, and Prince and Princess Frederick of Saxe-Meiningen. Of Kapellmeisters outside of those directly connected with the performances I noticed Michael Balling, of London; Oscar Merz, of Munich; August Goellerich (the man with the second best lion's mane after Tappert), of Nuremberg; Franz Beidler, Willibald Kaehler, of Regensburg; Alfred Hertz, of Elberfeld; Karl Pohlig, of Hamburg; and Josef Sucher, of Berlin, the latter only in the quality of husband of Rosa Sucher. Of pianists of note there were Edouard Risler, of Paris, and those two arch enemies, Eugen d'Albert (with his third wife) and Bernard Stavenhagen. Of Dr. Otto Neitzel, of Cologne, I don't know whether to place him among the pianists or among the critics, he being equally prominent in both fields, and the same may almost be said in favor of Prof. Martin Krause, of Leipzig, with this addition, that in his third capacity, that of pedagogue, he beats his own record as either a pianist or a musical littérateur. The last-named class was also otherwise well represented. Of the old guard of now twenty years' service there was George Davidsohn, of the Berlin *Boersen Courier*; Wilhelm Tappert, of the *Kleines Journal*; Otto Lessmann, of the *Allgemeine Musik Zeitung*, and Engelbert Humperdinck, composer and critic for the *Frankfurter Zeitung*. More or less new to Bayreuth were Dr. Wetti, for the *Nation* and *Deutsche Rundschau*, of Berlin; Dr. Carl Krebs, of the *Vossische Zeitung*; E. E. Taubert, of the Berlin *Post*; and last, but by no means least, Heinrich Neumann, of the *Berliner Tage-*

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N. B.—Reports have been circulated to the effect that Prof. Scharwenka does not reside permanently in New York. We wish to contradict this statement most emphatically, and to add that he has been and will continue to devote his time and attention to the interests of the Conservatory.

Mat. Of foreign correspondents I must mention foremost Houston Stewart Chamberlain, the Wagner biographer; Professor Niecks, the Schumann and Chopin biographer; C. A. Barry, of London, the Nestor of the English Wagner writers; Arthur Johnstone, of Manchester; Theodore Reuss, the American United Press representative, and Edward Dujardin, of Paris.

Of Americans I noticed the first Secretary of the Berlin Legation, Mr. Jackson, with wife and niece; Miss Gordon, of Cincinnati, a young lady with an extraordinarily beautiful voice; Consul Moore, of Weimar; Miss Lamprey, a pupil of Halir; Mrs. Abbey L. Chamberlain, Mr. and Mrs. Wm. J. Keeley, of San Francisco; Mr. Ferdinand Mayer and son, of New York; Mr. James E. Douglas, of Elmira (who left New York on July 4, reached Bayreuth on the 17th, and will be back in Elmira on July 30. If that is not American I don't know what is); Carl Harder, stage manager of the Damosch Opera Company; Gerhard Stehmann, bass of the same company; Plunket Greene, the Irish basso; Ernest Hutchinson, the talented Australian pianist; Mrs. Gustav Schirmer, Hans von Wolzogen, the Wagner litterateur; Mr. and Mrs. J. B. Rice, of Oberlin, Ohio; Richard Pohl, Ferdinand Pfohl, of the *Hamburger Nachrichten*; Max Hasse, of the *Magdeburg Zeitung*; Maurice Kufferath, of Brussels; Chas. Porges, one of Wagner's intimate friends; Pierre Renoir, the famous Parisian painter; Cecilia Madrazo-Fortuny, the widow of the great painter; Fraser Harris Sutherland, of the London *Magazine of Music*; Natalie Macfarren and Lady Macfarren, of London; Composer Max Schillings, of Munich; Prof. Hans Sommer, composer, of Weimar; Conductor Dr. Rottenberg, of the Frankfurt opera; Fanny A. Richter, pianist, of New York; Otto Sonne, editor of the Leipzig art journal *Die Redenden Kuenste*; William Ashton Ellis, of London; Adolf Loos, of New York; Viscount and Viscountess Morpeth; and Dr. Robert Hirschfeld, of Vienna.

Ed. Colonne, the genial Paris conductor, told me that he will go with his orchestra to London, where from October 12 to 17 he will give several concerts at Queen's Hall.

In consequence of his tremendous success at Berlin last spring, he was also engaged for some concerts in Holland, which will be given right after the London concerts. It is more than likely that from Holland he will then go to Berlin, where he has been invited by the intendency to give two concerts with his orchestra at the Royal Opera House, and where he will also conduct a French concert at the Philharmonie under Mr. Wolff's management.

By cable I informed you of the outcome of the first two performances. The step taken forward in improvement from Rheingold to Walkure is one of the biggest I ever witnessed. While after the Rheingold representation I was of opinion that it seemed hardly worth while to have undertaken the trip to Bayreuth if they had nothing less mediocre to offer than the performance they gave us of the prelude to the Nibelungen trilogy, I was forced last night after Die Walkure to declare that after all such perfection of performance is really reached nowhere except in Bayreuth. Certain it is that the finale of the first act has never before roused me to such enthusiasm, and still more was I taken with the entire second act, which I unhesitatingly and without reserve declare I have never before heard with anywhere nearly equally fine results. The performance of this act was as nearly perfection as it is possible to come. Even the lengthy dialogue between *Wotan* and his by no means very accommodating spouse *Fricka* seemed to me far more interesting—or had I better say far less uninteresting—than it had ever done before. This, however, I must attribute to the dramatic verve with which Marie Brema invested the part.

This artist has improved tremendously since I heard her here in Lohengrin two years ago. All three of the principal female roles in the Walkure were here impersonated by a trio of artists the like of which it might be difficult, if not absolutely impossible, to duplicate, and which far outshone the male element which it was to match.

If Brema was a pleasant surprise to me, her *Fricka* in Walkure being so far superior dramatically to her characterization of the part of the same goddess in Rheingold and through the beauty of her voice, I was still more surprised and irresistibly carried away by the two other women—Rosa Sucher and Lilli Lehmann—at the Berlin Royal Opera. I had never seen Frau Sucher as *Sieglinde*, but always as *Brünnhilde*, and while in the latter rôle she could no longer respond in her once ideal fashion to the tremendous demands of the rôle, as *Sieglinde* she gave at Bayreuth one of the most sympathetic, true, touching and above all histrionically as well as vocally excellent reproductions of the part. The dramatic climax she reached in the second act, and she showed an intensity of feeling which visibly affected the audience. Vocally, too, the part is better suited to her voice than that of *Brünnhilde*, and thus Frau Sucher, who was well disposed, seemed in better voice and trim at Bayreuth than she had done in Berlin for many seasons, and probably also during her short sojourn in the United States.

The culminating surprise, however, was offered by Lilli Lehmann in the part of *Brünnhilde*. Up to a few hours before the performance it seemed uncertain whether she could or would sing the part in the first cycle, and the other Bayreuth *Brünnhilde*, Miss Ellen Gulbranson, of Christiania, held herself in readiness to jump into the breach. But with that indomitable will power of hers our Lilli pulled herself together, intent upon and willing to do or die. When she drove up to the Festspielhaus her face and neck were all bandaged up, as a result of the operation she had undergone two days previous. When in the second act she appeared upon the stage she looked like a young goddess. What in the name of goodness is it that some women possess which gives them the power to remain forever young? When Lilli left the United States a few seasons ago she appeared and actually was a woman completely broken down in health and voice, suffering from nervous prostration, gray haired and prematurely old. Last night she rose before the audience suddenly like a phoenix out of the ashes. And not physically only, no, vocally even more so, she was a resurrected, a rejuvenated, in fact a young woman. Her *Brünnhilde* was just as I telegraphed you—simply incomparable. I have not seen or heard the equal of it even from Lilli Lehmann. Her temperament was no more fiery, her courage no more fierce, her appearance no more youthful, her stage presence no more prepossessing and her voice no more fresh when I heard her the first time as *Brünnhilde* in New York at the Metropolitan together with Niemann.

Ah, Niemann! Here is where the rub comes in. The world has seen no other such *Siegmond*. But what is the use of making comparisons, even if they are odorous? Emil Gerhäuser, of Karlsruhe, was the *Siegmond*. I saw him here two years ago as *Lohengrin*, together with Nordica as *Elsa*, and I liked him very much. His voice since then has broadened out much, but it has not gained in sweetness of timbre or in real tenor quality. The fact is, he has no real tenor voice. And then *Lohengrin* is a stately, slowly moving, divinely tedious hero, while *Siegmond* is an active, alert young hero, for the true characteristics of whom Gerhäuser is somewhat too stiff in action and too stilted, measured and even too studied in delivery. Still he, too, was, if not exactly ideal, by no means bad. He has also youth and a good shape in his favor. Perron's *Wotan* was more manly than I had anticipated from his Rhinegold representation.

He was also in better voice. In the beginning of the last act he was even intensely dramatic; he had evidently saved himself for the purpose, but his voice did not last to the end, and in the great farewell scene it came near giving out completely. He has, however, a very noble way of singing and a beautiful baritone of the true timbre.

Wachter's *Hunding* was vocally weighty and the bass sings well, but dramatically he might have been far fiercer.

The eight Valkyries in the third act sang with excellent attack and generally also with good results as to intonation, a thing which you hear very rarely in their difficult and agitated ensemble utterances. I also enjoyed their rhythmic precision and life of action. Evidently the scene had been studied very carefully. The eight ladies, most of whom hold important positions in various opera houses, are Josephine von Artner, Auguste Meyer, Marion Weed, E. Heink-Schumann, Johanna Neumeyer, Louise R-us-Belce, Katharina Roesing and Olive Fremstad.

The Walkure is a far more interesting work generally than Rheingold, and of course all the more so to the musicians concerned in the performance. This fact was apparent in the work done by the invisible orchestra under Richter's baton on the second night. The orchestra sounded superbly, and through the inner workings in the score, the artful weaving of Wagner's part writing and each, even the smallest and seemingly most unimportant little motive was brought out with unusual and at times quite startling plasticity, there was prevalent the most perfect ensemble and a beauty and charm of tone color in solo and in massed orchestral episodes which were perfectly entrancing.

I come now to the highest praise which I have to bestow on this occasion, and although it will prove difficult for me to find words to beat my previous eulogies I am bound to attempt it. This superlative of encomium belongs to the stage management, viz., Cosima Wagner. You cannot reproach me that I have so far ever been too partial to that wonderful woman, but what she has done with the Walkure forces are, as the French say, *malgré moi*, to acknowledge her tremendous gifts, her excellent good judgment and insight. I have seen more startling stage effects in the Magic Fire Scene, as well as in the Ride of the Valkyries, and I missed the curtain fall in *Hunding's* hut, when Spring forces open its double doors, but generally more and all round satisfying stage management I have never seen. The most wonderful of all was the second act. The scenery of this at Bayreuth is in itself of exquisite beauty, and for the first time in the many, many times that I have attended performances of Die Walkure I witnessed and saw what happens on the stage in that terrific fight between *Hunding* and *Siegmond*, which takes place between the clouds on the summit of the hill, and in which *Brünnhilde's* and subsequently *Wotan's* interference plays so important a part.

O. F.

JAMES HUNCKER.

Miss Westervelt Returns.—Miss Louise St. Jean Westervelt returned last week on the steamship Spaarndam. Miss Westervelt, who is a pure, light soprano, will be heard next season in concert under the management of Wolfsohn's Musical Bureau.

Not Pleased with a Chorus Girl.—There has been family trouble during the past week over the marriage of Mr. Ralph Tousey, the son of a wealthy Brooklynite, John E. Tousey, the older gentleman distinctly disapproving of his son's marriage into musico-theatrical circles. Miss Eleanor Victoria Martinez who was popularly known as one of the flower girls in Little Christopher at the Garden Theatre, is the bride in question and is happy and complacent in the security of the marital knot and her husband's affection. Miss Martinez is a graduate of the Packer Institute and daughter of a Spanish official at Havana. She has all the brilliant beauty characteristics of her race.

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Arne Oldberg.

IN Arne Oldberg Chicago has a pianist and composer of marked genius and worth. His work since his return from Vienna a year ago bears the unmistakable stamp of the true musician, and has won for him a position among the artists of Chicago which marks him as a man from whom much will be expected in the near future, if he shall render faithful account of his rare gifts.

Arne Oldberg was born in Ohio in 1874, of a Swedish father and an American mother, and his musical talents are the result of the development of a family trait. At home, as a boy, he heard much of the piano music of the old masters and never any trash. When six years old he greatly enjoyed playing simple four-hand pieces with his father; but his school work prevented any effective or regular musical training until he became a pupil of August Hyllested in 1890. As Hyllested's pupil in the Chicago Musical College and the Gottschalk Lyric School the young man won several prizes and much praise. He was an intelligent and thoughtful student, but never a "prodigy."

Arne Oldberg's first public appearance at the piano was in 1891, when he at the age of seventeen played Mozart's D minor concerto on the occasion of the Mozart memorial concert in Central Music Hall, winning decidedly favorable comment from the press.

In 1893 he went to Vienna to continue his studies under the famed Theodor Leschetizky, with whom he remained two years.

Arne Oldberg's first efforts at composition were devoted altogether to polyphonic writing, and about one-half of the compositions which pleased him sufficiently to be given to the public are either fugues or partake of the fugue form. Thus he has written two organ fugues, one of which, we are told, will be played by Mr. Middelschulte during next season; one of the movements of a string quartet of his is a fugue, the last of the ten variations of a theme (op. 11, played at the Galesburg meeting of the Illinois Music Teachers' Association) is also a fugue, and two other piano compositions are fantasias in free fugue form.

All his compositions have been written within the past year. They are, without exception, serious art forms in a refreshing and virile style, neither pedantic nor fanciful, exhibiting fine inspiration, broad conception, excellent form and really masterly treatment. His first opus consists of a prelude and toccata for piano, brilliant and crisp, in which is interlarded a very clever minuet—the whole work rather difficult to play. Op. 3 is called a Fantasia Fugata, also for piano, and is a fine typical example of the composer's style of work. Fantasia Fugata No. 2 (op. 12) is a brilliant composition in the same general style. We suspect that the title "Fantasia Fugata" has been coined by Arne Oldberg, and we may expect to have more compositions from his pen of the same characteristic style.

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"If all his work is as fine as the first specimen given, he may have one or two equals, but no superiors."—*Boston Saturday Evening Gazette.*

"As for technic! Whew! How those terrible thirds and sixths went! The effect upon the audience was electric; the pianist was recalled seven times."—*Boston Transcript.*

"He made an unmistakable conquest of his audience, which applauded him with immense fervor at the close of the first and second movements, and when the concerto was ended it broke into a perfect frenzy of plaudits. He was stormily recalled seven times."—*Boston Herald.*

Op. 8 is a beautiful fantasia. Among his other works are two gavots, two preludes and a romantic morsel called Erinnerung (op. 6).

At the organization of the Manuscript Musical Society of Chicago last month Arne Oldberg was enrolled as an active member, and some day he will be heard from in even more ambitious work than he has yet essayed to do.

As a pianist Arne Oldberg plays with musicianly intelligence and individuality. While Bach and Wagner are his greatest favorites among the composers, his piano repertoire includes not only Bach but Chopin, Schumann and other writers of widely differing styles. His technic is equal to the reading of a high-grade of concert work, and he will be heard in the Chicago chamber music concerts and recitals during the coming year. Arne Oldberg is devoted to his art for its own sake.

As a teacher of piano playing he is conscientious and successful and inspires his pupils. Being a pupil of Leschetizky he, of course, teaches by his method. In conjunction with Mr. Wilhelm Middelschulte Mr. Oldberg has recently engaged a studio in Steinway Hall building, and rumor has it that theirs will be one of the most aristocratic studios in Chicago, and one in which a truly artistic musical atmosphere will prevail.

Musical Items.

Mr. Grau Due from Europe.—Mr. Maurice Grau is on the Augusta Victoria, which is due here on Friday.

Miss Lewing Returns.—Miss Adele Lewing, the pianist, of Boston, who has been in Europe three years, returned on Friday on the Normanna.

Carl in Paris.—During his sojourn in Paris Mr. Carl, who has been the guest of Mr. Alexandre Guilmant, was invited to serve on the jury of the "Ecole de Musique Classique" (founded by L. Niedermeyer in 1859), at the final contest for the degrees given there each year. The organ class is directed by M. Clement Loret, the eminent organist and composer, and among those who served on the jury were MM. Alex. Guilmant, Lefebvre, Georges, &c.

Virgil School Progress.—The summer course at the Virgil School is already an assured success.

Over fifty teachers are in attendance and come from all parts of the country. The recitals are free and will occur on every Tuesday and Thursday evening during the five weeks.

The first one was given at the school, 29 West Fifteenth street, on Tuesday evening, August 4, at 8 o'clock, and was played by two young girls, Miss Bessie Benson and Miss Margherita Pagano, who are the pupils of Miss Mary L. Burke.

The second recital of the series will occur on Thursday evening, August 6, and will be played by Miss Florence Ferguson, pupil of Mrs. A. K. Virgil. Both programs will

be not only highly entertaining but at the same time greatly instructive to those that are interested in the Virgil method and the results to be attained by its correct and thorough use.

American Conservatory.—The handsome new catalogue of the American Conservatory has been received. It contains, besides the usual information in reference to the school, portraits of the instructors, a dictionary of musical terms, &c. It is evident that the popular institution has lost none of its prestige; on the contrary, it had a most successful year in spite of the hard times, the number of pupils having largely increased. With the advantage of its present location and facilities a steady growth seems assured. The faculty for the coming year is as follows:

The fall term will begin September 7.

Piano—John J. Hattstaedt, Victor Garwood, Emma Wilkins-Gutmann, Florence G. Castle-Hackett, G. A. Grant-Schaefer, Emilie Emilion-Peterson, Ina S. Thomason, G. E. Hogan-Murdough, Allen H. Spencer, Victor Everham, J. Clarke Williams, Ida Kaehler, Clara Fischer-Ritter.

Assistant Teachers—Frank Arnold, Olga Anderson, Bessie Sherman, Georgia Dowker-Newcomb, Jessie Hoagland.

Vocal Music—Noyes B. Miner, Karleton Hackett, Ragna Linne, Nellie D'Norville, Jane Gray.

Violin—Joseph Vilim, Harry Dimond, Adolph Weidig, Josef Halamicec, Adrian Perkey, Ethel Gamble-Conde.

Organ—Clarence Dickinson.

Harmony, Counterpoint and Fugue—Adolph Weidig, Hubbard W. Harris, Victor Everham.

Composition and Orchestration—Adolph Weidig, Hubbard W. Harris.

Violoncello—Franz Wagner.

Harp—Clara Murray.

Clarinet—Fr. Schoepf.

Cornet—Emil Kopp.

Saxophone—Edward Timmons.

Trombone—H. Braun.

Mandolin, Guitar and Banjo—J. B. Corbett.

Zither—Adolph Maurer.

Flute—H. Wiesenbach.

Sight Reading and Public School Music—Frank L. Robertshaw;

Oscar S. Robinson, assistant.

Normal Department—John J. Hattstaedt, W. S. B. Mathews, Gertrude H. Murdough, Karleton Hackett.

Dramatic Art, Elocution, Delsarte System of Dramatic Expression—Emma G. Lamm, Meter Matus.

Oratory and Dramatic Art—W. W. Carnes.

Lecturer on Physiology of Vocal Organs—Dr. E. P. Murdock.

Languages—Italian, German, French, by native teachers.

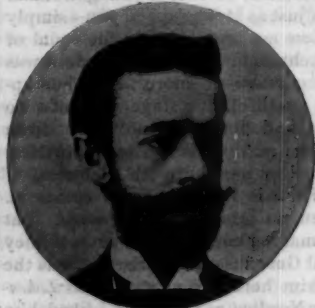
Even Cats Like a High Note.—The following letter goes to show that the quadruped inclines to a high C just as much as the reasoning biped:

To the Editor of the Sun:

SIR—In your issue of the 29th your correspondent, E. E. T., relates an experience as to the effect of music on cats, over which you place the question, "Has a cat an ear for music?" To this question I answer decidedly, Yes. I beg leave to offer evidence in support of the affirmative. Several years ago a young female cat was brought to my office, not for the purpose of performing the duties credited to the Sun's famous office cat, but to clear out rats and mice. The cat became quite a pet, owing to its remarkable intelligence. Nothing unusual developed, however, until one day our bookkeeper, softly whistling to herself, was surprised to have the cat jump on her desk

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and begin to purr and manifest her pleasure. After this discovery we tried many experiments in order to find out if possible the exact influence exerted, and especially when high or shrill notes were used the cat showed undoubted pleasure. In fact, when taken to a different part of the room and held she would make every effort to get to the person whistling. We find, also, that the same trait has been handed down to the present generation of cats in our home, but not to the same extent. It has also been found that the crying of our baby will cause the cats to leave their snug beds and jump up to where the baby is, and rub against her until noticed. When the crying ceases, as it does as soon as the cats succeed in attracting attention, they jump down again and resume sleeping. W. A. C. BOSTON, July 28, 1896.

More Praise for Antonia H. Sawyer.—The following additional press notices were obtained by the popular contralto Antonia H. Sawyer for her excellent work at the Round Lake festival:

Mrs. Sawyer, the contralto, was down on the program for an aria from Saint-Saëns' *Samson and Delilah*. This selection was well interpreted by the vocalist, with orchestral accompaniment. The cello had the theme with the soloist to some extent, and the difference in timbre between the voice and the instrument was quite pleasing, even if the orchestra did overpower the soloist in the finale. The singer was well received and answered a deserved encore by giving Laura Sedgwick Collins' *My Little One*, which is a tender slumber song of merit, displaying the artist's lower tones to good advantage.—*Troy Daily Record*, July 24.

Mrs. Antonia H. Sawyer, the contralto, had never been heard in this vicinity, but has proven herself a singer of great ability, with a voice whose equal is rarely heard as regards mellowness of tone. Mrs. Sawyer's singing of *The Silver Ring* was a most charming bit of vocalization, replete with feeling and expression, and won for her a most enthusiastic recall, to which she graciously responded.—*Albany Argus*, July 26.

Mrs. Antonia Sawyer, with her rich contralto, did remarkably well, especially in her lullaby song.—*Troy Northern Budget*, July 24.

Music and a Church.—Any old and beautiful church gives us all that is most moving and noblest—organism, beauty, absence of all things momentary and worthless, exclusion of grossness, of brute utility and mean compromise, equality of all men before God; moreover, time, eternity, the past, and the great dead. All noble churches give us this;

how much more, therefore, St. Mark's, which is noblest and most venerable!

It has, like no other building, been handed over by man to Nature; Time molding and tinting into life this structure already so absolutely organic, so fit to live. For its curves and vaulting, its cupolas mutually supported, the weight of each carried by all; the very color of the marbles, brown, blond, living colors, and the irregular symmetry, flowerlike, of their natural patterning, are all seemingly organic and ready for vitality. Time has added that, with the polish and dimming alternately of the marble, the billowing of the pavement, the slanting of the columns, and last, but not least, the tarnishing of the gold and the granulating of the mosaic into an uneven surface; the gold seeming to have become alive and in a way vegetable, and to have faded and shrunk like autumn leaves.

One Sunday morning they were singing some fugue composition, by I know not whom. How well that music suited St. Mark's! The constant interchange of vault and vault, cupola and cupola, column and column, handing on their energies to one another; the springing up of new details gathered at once into the great general balance of lines and forces; all this seemed to find its natural voice in that fugue, to express in that continuous revolution of theme, chasing, enveloping theme, its own grave emotion of life everlasting: Being, becoming; becoming, being.—*Contemporary Review*.

A Successful Listemann Concert.—The Listemanns recently gave the following program in the Chicago University with marked success:

Trio in A minor, Tschalkowsky, Paul and Frans Listemann, Otto Krause; concerto for violoncello in D minor, Platti, Frans Listemann; duo on Russian hymn, P. and F. Listemann, Paul and Frans Listemann; Carmen fantasia for violin, Hubay, Paul Listemann; duo on Les Huguenots, Vieuxtemps-Servais, Paul and Frans Listemann.

Martina Johnstone.—Miss Martina Johnstone, the Swedish violinist, went abroad in June. After spending

several weeks in London, where she was a guest at many well-known houses, she proceeded to Sweden, where she will spend the summer. Miss Johnstone will return to this country in the late fall, and, beginning in January, will be the solo violinist during the tour of Sousa's Band.

Louis B. Dressler.—Mr. Louis B. Dressler is spending his vacation at Haversham, R. I.

Flavie Van den Hende's Vacation.—Mme. Flavie Van den Hende, cellist, has left for Mount Gretna, Chautauqua, Pa., to rest preparatory to a busy fall season.

Coblentz.—The town of Coblentz will soon possess a music hall, thanks to the munificence of Commerzienrath Megeler, who has presented 100,000 marks for its erection.

WANTED, PIANIST.—A young lady to act a small part with a first-class traveling theatrical company. Must be pretty and a capable pianist. Give height, weight and full particulars, including lowest salary, in first letter. Address B. E. A., Lakeview, N. J.

A VIOLINIST (soloist and teacher) wishes to secure an engagement in a school or conservatory for 1896-97. References given and required. Address J. M. W., care of THE MUSICAL COURIER, New York.

WANTED.—An experienced musical lady, who can act as secretary and manager to a musical artist during the coming season. Must have practical knowledge of musical affairs generally, and be able to give personal attention to business affairs. In fact, must be a business woman competent to interview business men and negotiate with them. Address, "Business," care of this paper, with reference and past record.



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No. 857.

NEW YORK, WEDNESDAY, AUGUST 5, 1906.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W. London, England. This paper, while containing the salient points of THE MUSICAL COURIER of New York, devotes special attention to music and trade matters throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or THE MUSICAL COURIER COMPANY, Union Square, West, New York City.

THE REHABILITATION.

IT is a generally accepted theory among the best minds of the piano trade that the crisis has demoralized many concerns in the piano industry, and, by reflex action the industry itself to some extent; that confidence, the most essential element in the commercial aspect of the business, has been partially undermined; that faith in the methods and so-called principles of conducting the business has been shaken, and that there is a laxity and indefiniteness of purpose and object as to the future of the whole trade. All this has been intensified by the inroads made by the bicycle, which has been adopted by many firms as an article of barter, which constitutes direct proof of a loss of faith in the future of the piano and organ trade, so far at least as those many firms are concerned.

That a general readjustment must take place in the trade is admitted, but the new lines to be laid must be on a broader gauge than readjustment. There must be a universal rehabilitation. Mere readjustment will not effect a cure of the evils of the trade so fearfully exposed during the crisis and particularly when failures emphasized and illustrated these evils; more than that, when they gave us the cue to the cure.

First and foremost it must be reassembled that the piano and organ business cannot exist without the accompanying instalment plan of selling the goods. That plan has become an integral part of our whole domestic commerce, and it has been successfully applied to the piano and organ trade of the past when properly manipulated. As shining lights of the marvelous success of the plan we may mention among its adherents Mr. Thomas F. Scanlan, of the New England Piano Company, of Boston; the Baldwin house, of Cincinnati; the John Church-Everett combination, of Boston and the West; the Estey, the W. W. Kimball Company, and of course that huge plant, the Chicago Cottage Organ Company.

These are the great representative firms that have given to the people of this country the opportunity to purchase thousands upon thousands of pianos and organs on easy monthly payments made in accordance with the wage-income of the purchaser. These are the firms that have kept factories and workmen busy to supply the demand created by the scientific

management of the lease plan of sales, and these are the firms that have thus far demonstrated axiomatically that the plan is commercially and financially sound and that its proper conduct brings profits and business stability.

Many hundreds of firms doing a more limited trade than the above mentioned have followed in the same lines and have attained prosperity and commercial standing, and hence any discussion as to the propriety or wisdom of applying the instalment principle to the piano and organ trade would at this late day be futile and aimless. That principle is the only admitted plan by and with which the business can be done to attain any dimensions worthy of trade consideration.

The rehabilitation must therefore come, not through a change of plan or principle, for that plan or principle is not false or fatal, but through the readjustment of the methods applied in the conduct and operation of the principle—and that is exactly what must be done.

For instance, it is pretty safe to state that:

No. 1.

No firm can avoid financial trouble, with probability of disgrace, that will sell pianos without a cash down payment which must be of an amount commensurate with the actual selling cost of the instrument. The sending out of pianos on instalment payments without a preliminary cash payment of a proportionate figure means bankruptcy. No firm should be credited that does that kind of business. It is actually nefarious, because its practice ruins the whole piano trade of the section subject to it.

No. 2.

No firm can avoid failure that sells pianos on instalments so low that the money received (if collected) during the year is less in amount or equal in amount to the sum for which the piano could be unconditionally rented. This kind of business has killed off the rent business, which at one time was a truly brilliant department of the retail piano business. The infinitesimal instalment payment must be stopped, and those who persist in continuing it will unquestionably fail and end their careers with disaster to themselves, their families and their friends.

No. 3.

No firm in the piano and organ trade should be trusted or credited with goods or money by any manufacturer or bank that has no system of collections; that permits instalment buyers to become permanent delinquents; that sells on instalments without adding interest; and that does not take in the instalments on which no payments are made. No firm can go through successfully that conducts its affairs as described.

If instalment collections are not systematically "kept up," they cannot be depended upon with any degree of certainty, and hence are not adapted for the very purpose for which they were originally designed, which was as representing such and such a definite monthly income to be applied to the payment of regular and business expenses or accruing debts. A wishy-washy collection means pure commercial death. The average record of payments is cut down below the profit level; the business in that department will represent a loss which can only be

outweighed by larger profits in other directions, and they are never sure.

Selling on instalments without charging interest is a folly if the customer is a fool, and if the customer is intelligent it will only disclose the fact that the piano man is a fool who does it, or that his profit is so large as to be above the line of the legitimate. If a number of dealers in a town sell on instalments without charging interest and one bright dealer charges interest, it will be found that the one who charges interest always and invariably does the largest trade in that town. The reason for this is obvious. The people soon find that he is the only one of the whole set who is doing his business legitimately, and he is patronized in preference to the others.

No firm should be able to get credit from a manufacturer unless it is established between the dealer and the maker that interest must be charged on instalment payments.

Furthermore, it signifies sure failure and a loss of local reputation after failure if a firm permits pianos to remain with people who cannot pay and who are known to be unable to meet the monthly obligations. The loss of local reputation comes from the gossip flowing from families who continue to keep the pianos because the dealer hopes some day to get some money or see his instalment payments start afresh. After his failure every one of such customers is sure to point to his own case as a proof that the firm had to fail, and all firms in other lines and the local banks will then look upon the dealer as an ass, particularly as he is one.

If the dealer has hypothecated the leases and is unable to redeem them in order to "pull in" the pianos with hopelessly deferred payments he is already finished, and he should be closed out then and there to save greater losses in the future and to tone up the whole piano trade of the section in which he operates illegitimately—for that is just what he is doing. We all know that the discovery of such transactions in recent failures has been denounced as illegitimate and fraudulent, and each and every manufacturer who in the future connives at such a thing with a dealer in order to save his own firm individually should be pilloried—even if he belongs to a local association.

No. 4.

The consignment feature of the piano and organ business needs a complete remodeling on a strict mercantile basis. It can be made a great success, but the slipshod manner in which certain houses have handled it; the indifference with which the various State laws affecting consignment accounts have been viewed; the habit of requiring accommodation paper from consignees and thereby transferring the title or part of the title in the consigned goods to them; the treatment of the account in the supervision of collections made on pianos and organs consigned to and sold by the dealer, are all subjects of the most vital and pressing importance and should prompt all the manufacturers to devote serious attention to them.

Every firm that accepts consignment accounts in good faith should insist with the manufacturer upon an ironclad arrangement, so that if the manufacturer should get into difficulties the consignee will not find

No. 5.

No. 6.

Not so in this misguided, falsely directed and viciously educated piano and organ business. In this line when a firm does pay a note at maturity it is viewed with surprise and at times with suspicion, a motive for the payment being attributed in many instances. Like the Chinese, who do everything inverted, so the piano and organ trade inverts the laws of finance and commerce, and a dealer who does not pay his note at maturity or pays it in part only is looked upon very naturally as solvent and worthy of credit, while the dealer who, without notification,

To Rehabilitate.

MR. E. H. STORY, of Story & Clark, Chicago, who has been spending part of his vacation on the shores of Long Island Sound with his family, reached New York on Tuesday and left for Michigan. He was due at his desk last Monday and Mr. Clark will now take his turn. Mr. Story believes in conducting the piano business on strictly commercial rules, and is going to demonstrate that this can be done with a high-grade piano at least. The Story & Clark piano costs a great deal of money to build, for any article endowed with intrinsic value costs intrinsic money to make, and these Story & Clark high-grade pianos are not going to be consigned to Tom, Dick and Harry, nor are they going to be sold on terms that make the payments more like phantoms than realities. Other firms must do as Story & Clark do or there will be more trouble for the piano business of the future.

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St. Johnsville, New York.

William A. Webber Interred.

THE remains of Wm. A. Webber, whose sad death by drowning was graphically told by Wm. B. Trema, of the Eolian Organ Company, in last week's *MUSICAL COURIER*, were last Wednesday taken to Meriden, accompanied by five Knights Templar, members of Columbian Commandery, No. 1, and Palestine Commandery, No. 18, of New York.

At the depot the six bearers appointed from St. Elmo Commandery waited, and carried the casket to the hearse and escorted it to the Meriden House, where in a handsome black casket the body lay. The plate on the casket bore this inscription: "William A. Webber, Died July 18, 1896."

The casket was laden with many beautiful floral tokens received from friends in the trade and the societies of which Mr. Webber was a respected member. The burial service was conducted by Rev. Asher Anderson, who spoke feelingly of the deceased, and then followed the beautiful and impressive Knights Templar ritual for the dead. In full regalia the members of St. Elmo Commandery, who turned out in a body, stood with bared heads surrounding the casket of their dead brother.

Nearly all the employees of the Eolian Company were present at the obsequies, and many of them showed deep emotion over the sad ending of their well-liked and kind-hearted associate. The Eolian factory closed at noon. Among the floral tributes were: Cross and crown, St. Elmo Commandery; passion cross of ivy leaves, Columbian Commandery, New York; standing harp and large wreath, associates of Eolian factory; bride roses and palm leaves, Meriden Wheel Club; lyre, Cosmopolitan Club. There was also a great mass of flowers received from individual friends.

The remains were later taken to Medford, Mass., the birthplace of the deceased, where a service and burial were held. A delegation from St. Elmo Commandery accompanied the body and held a service at the grave.

At an adjourned meeting of the Eolian Organ Company the following minute in reference to Mr. Webber was adopted:

To Mrs. Webber:

We, the directors of this company, deeply regret the sad accident which deprived the company of the association and services of our late member, William A. Webber, of whom it may be said his warm heart and genial good nature endeared him to everyone. To this company his long, faithful and valuable services have made his loss a heavy one. We desire to convey to his sorrowing widow our sad regrets and heartfelt sympathy in this her bereavement.

Current Chat and Changes.

Henry Behning, of the Behning Piano Company, has returned from a plea. are trip in the Catskills.

It is reported that Hagen, Ruefer & Co. will move the piano factory back to New York from Peterboro, Vt.

A. S. Duckett, of Burlington, Vt., who has been in the music business for the last nineteen years, has opened new warerooms at 151 Main street, Burlington, Vt., with a full line of pianos and organs and musical merchandise. Mr. Duckett's ability as a salesman is unquestioned.

Mr. Henry Stults, formerly of Stults & Bauer, has started in business for himself on First avenue, between Forty-first and Forty-second streets.

He is manufacturing pianos and anticipates coming in for a share of the trade which Stults & Bauer had.

A real estate mortgage for \$3,500 is recorded against St. Burkle, Chillicothe, Ohio.

A real estate mortgage for \$1,000 is on record in Oshkosh, Wis., against E. S. Wilson.

Mitchell & Greenman is a new house in Marion, Ind.

A loss of \$1,000 by fire was recently suffered by G. W. Reed, Pittsburgh, Pa.

A chattel mortgage for \$1,340 is reported against Malcolm Duffy, Taunton, Mass.

Geo. W. Glasford, Lockport, N. Y., is reported as being in the hands of the sheriff.

Chilter's music house, Pensacola, Fla., was injured by a cyclone last week.

W. S. Thompson & Co. have opened new warerooms in Reading, Pa.

Henry Spies, president of the Spies Piano Company, accompanied by Augustus Baus, has been in Boston and vicinity the past week enjoying a little vacation, and in-

centidentally looking after some business. Nothing can keep Mr. Spies from attending to business.

Frank Parent reports that he will open new warerooms in Menominee, Mich.

Frederick Schoeberle is a new dealer in Ann Arbor, Mich.

It is rumored that a piano factory will be built and operated by Otto Berger, Sr., at Callicoon Depot, N. Y.

The Freyer & Bradley Music Company, Atlanta, Ga., has removed from 63 Peachtree street across the railroad to Whitehall street.

J. F. Peck is reported as being in business in Silver Lake, N. Y.

J. P. Scott has opened warerooms in Webster City, Ia.

Ferdinand Mayer, of Charles & Mayer, Brooklyn, N. Y., has been arrested, charged with bastardy. Josephine Roth is the complainant. She is about to become a mother. Mayer, who claims he is innocent of the charge, is out on bail.

The Autoharp.

SOME extensive alterations are being made in the front of the Autoharp Studio, at 28 East Twenty-third street. When completed it will have a modern plate glass front instead of the former dwelling house structure. In the meantime the business of the studio is being conducted in the rear rooms.

Manager Wm. B. Wilson has placed Mr. Aldis J. Gery, the solo Autoharp player, in the following important entertainments in conjunction with Mr. Conrad Behrens and other artists:

Hotel Kaaterskill, August 14; Elka Park Club House, August 15; Schoharie Mansion, August 16; St. Charles Hotel, Hunters, August 17.

Mr. Rudolf Dolge returned from a three weeks' Western trip on Monday last. He has been investigating the workings of the machines manufactured by the National Cash Register Company, of Dayton, Ohio, with the prospect of having them incorporated in the factory system of Dolgeville, in which Alfred Dolge & Son are interested, and also in their New York salesrooms on East Thirteenth street.

Mr. Rudolf Dolge has taken a course of instruction in their school and pronounces this mechanical method of computing the transactions of the day, whether of cash or credit, receipts or disbursements, absolutely perfect, and further makes the unqualified statement that any business concern would be the more systematically conducted if this cash register was in operation with it.

Affairs of Haines.

MUCH surprise will be occasioned by the news that Napoleon J. Haines, Sr., is at the home of his son, N. J. Haines, Jr. N. J., Jr., or "John," as he is best known, had not seen his father since the opening of the will of his mother until he saw him in Mount Kisco, N. Y. The state of his father's health determined John to remove him to his own home, where Mr. Haines, Sr., is now. There is still family trouble for the aged ex-piano manufacturer. His sons, William and Albert, have sued for an accounting under the will, and the matter will come up in court in a few days.

All sorts of stories are told regarding Mr. Haines, Sr.'s, treatment by his sons, the blame being laid on both sides of the son faction by different parties. In the reopening of the will, which now will be done, it will be learned just how the administrators have disposed of Mrs. Haines, Sr.'s, property.

In Town.

AMONG the trade visitors who have been in New York the past week and among those who called at the office of *THE MUSICAL COURIER* were:

G. Wright Nicols, Sanders & Stayman, Baltimore, Md.

Geo. J. Dowling, Boston, Mass.

R. C. Hull, Brockport Piano Company, Brockport, N. Y.

Chas. H. Becht, Brambach Piano Company, Dolgeville, N. Y.

Mr. Wilcox, Hume-Minor Company, Norfolk, Va.

Mr. Waldo, Foster & Waldo, Minneapolis, Minn.

Henry M. Chase, Chase & Smith, Syracuse, N. Y.

G. C. Heintzman, W. F. Heintzman, T. A. Egan, Heintzman & Co., Toronto, Canada.

Chas. Vaupel, Smith & Nixon, Louisville, Ky.

A. L. Stewart, J. W. Martin & Brother, Rochester, N. Y.

R. L. Loud, Buffalo, N. Y.

Wilcox & White in Europe.

WM. J. KEELEY, of San Francisco, Cal., who has been looking after the interests of the Wilcox & White Organ Company, of Meriden, Conn., in London during the winter, was in Berlin on July 15, when he called at *THE MUSICAL COURIER*'s headquarters. He was on his way to Leipzig to visit Mr. E. Dienst, the German representative of the company. Mr. Keeley is jubilant over the success of the Symphony organs in Europe, and says that the American instruments are fast replacing those of foreign manufacture. Trade is very promising in France and Switzerland with the Wilcox & White agents for the Symphony organs, where they are giving entire satisfaction. Mr. Keeley has also had many calls for their new piano attachment, and predicts a big sale for them. Trade generally in France was quiet, due somewhat to the bicycle craze; still the dealers are all hopeful and look for good results this fall.

Mr. Keeley visited Bayreuth, and while there told the representative of *THE MUSICAL COURIER* that he had received orders for twenty-seven organs in Leipzig.

Century Changes.

MINNEAPOLIS, Minn., August 1, 1896.

Editors *The Musical Courier*:

A. M. SHUEY has sold his interest in the Century Piano Company to C. O. Olson, of Chicago, who will represent the company in the wholesale trade.

John Anderson, superintendent of the Anderson factory, succeeds Mr. Shuey as president and manager.

The business has prospered under Mr. Shuey's management, and his associates regret his withdrawal from the company.

Yours truly,

CENTURY PIANO COMPANY.

Luthomonographie.

BALTIMORE, Md., July 25, 1896.

Editors *The Musical Courier*:

In a recent search through a number of works treating on the violin the word "luthomonographie" occurs quite often as a reference. Could you explain the meaning of the word, as I have failed to find it in any English, French or German dictionary or encyclopedia?

Very respectfully yours,

J. LEONARD HOFFMAN.

LUTHOMONOGRAPHIE is a work written by Prince Jousouf under a nom de plume and published in Frankfurt in 1856. The exact title is Luthomonographie, Historique et Raisonnée, par un Amateur. It treats of the ancient makers of lutes and stringed instruments of the violin class.

OBITUARY.**Col. William E. McArthur.**

COL. WM. E. MCARTHUR, formerly attached to the *Music Trade Review* and latterly holding a Government position in Washington, D. C., died in that city July 29. Colonel McArthur was known to a host of music trade men throughout the country, and in his time was a newspaper man of ability. His demise was caused by prostration attributable to intense heat.

Stella A. Sisson.

Stella A. Sisson, wife of Charles T. Sisson, of the B. Shoninger Company, died July 26 at Lake Bluff, Ill.

Mrs. Mary Davenport.

Mrs. Mary Davenport, mother of John I. Davenport, of Davenport & Treacy, died at her home in Stamford, Conn., last Wednesday, at the advanced age of eighty-three. Her death was due to paralysis. Mrs. Davenport was a beneficiary under the will of the eccentric millionaire, Richard Tighe, who was one of the queer characters of New York. The amount of money she received has not yet been given out, but it is supposed to be eight shares out of the 300 shares into which Richard Tighe divided his property in his will. His estate figured up millions.

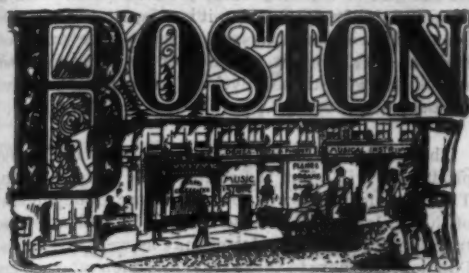
—Mr. Herman Lotter, of Syracuse, is vacating at Saratoga.

A GOOD SALESMAN

can sell almost any organ, but some require more effort than others. If you want the easiest selling style ever manufactured, try a **WEAVER STYLE LEADER**. five or six octaves; Walnut or Oak.

Weaver Organ and Piano Co.,

YORK, PA.



BOSTON OFFICE THE MUSICAL COURIER,
17 Beacon street, August 1, 1896.

The weather seems to have made a mistake and skipped over the month of August, for the past two days have been as cool as early autumn.

The week has been quiet, but, as one manufacturer remarked, no quieter than it always is at this time of the year.

The business of the Vose & Sons Piano Company for the month of July is away ahead of that for the same month of last year.

Mr. James W. Vose, who is a member of the Ancient and Honorable Artillery Company, attended the reception in Faneuil Hall on Friday morning when the company was welcomed upon its return from England by the mayor of the city.

The Emerson Piano Company is in receipt of a letter from a Western man who writes:

"I always admired your pianos. I sold one to my older brother 24 years ago and it is a good one yet."

Geo. H. Champlin & Co. have taken the agency of the Bourne piano for New England and will open their new warerooms on Boylston street, near Tremont, early in the week. They have taken a five year lease of the wareroom at 78 Boylston street on the ground floor, with two rooms on the floor above, and the Bourne will be sold as their leader.

This arrangement will enable Mr. Charles Bourne to give more attention to the wholesale department of his business, although he will be at the new warerooms every afternoon.

Mr. George J. Dowling arrived home on Wednesday on the steamer *Columbian*.

Those who have seen him report that he is in the best of health, and that he enjoyed his trip abroad.

The meeting of the creditors of the Hallet & Davis Piano Company will not take place until the second week in August.

Mr. W. H. Poole, of the Poole Piano Company, leaves town on Monday for a flying trip West, going as far as Buffalo and making stops at several places upon his return journey.

The new grand just completed by the Merrill Piano Company is on exhibition at their warerooms in Boylston street. It is a baby grand in a handsome mahogany case, making an attractive and elegant instrument. Those who have tried it pronounce the tone everything that can be desired.

Mr. C. C. Harvey is spending his vacation at the Isle of Shoals.

The new pipe organ which is now being erected at the New England Conservatory of Music has many new and interesting features. It contains 2,182 pipes and is finished in quartered oak, the pipes visible from the auditorium being of plain aluminum. It is a three manual organ, and both choir and swell organs are inclosed in separate boxes, a device which gives the organist opportunity to produce many charming effects of expression. The wind chests are made on the tubular pneumatic principle, a method which not only precludes the possibility of derangement from variations of temperature and weather, but gives a light touch and a wonderfully quick response. The action of both keys and stops is electric, the fluid being used not as a motive power, but simply as a transmitting medium, by whose agency the valves are controlled. Specifications are as follows: Great organ, 10 stops, 722 pipes; swell organ, 12 stops, 964 pipes; choir organ, 6 stops, 366 pipes; pedal organ, 4 stops, 120 pipes; total speaking stops, 22;



JOHANN FRIEDRICH LUTHER.

couplers, 12; mechanical accessories, 4; pedal movements, 12; total stops, 60; total pipes, 2,182.

Mr. Karl Fink, of New York, was in town on Tuesday.

Others in town were: Mr. Robert L. Loud, Buffalo, N. Y.; Mr. F. J. Woodbury, Leominster, Mass.; Mr. Wm. J. Lefavour, Salem, Mass.; Mr. Otto Wessell, New York.

Fishing? Well!!

MR. LOUIS BACH, of Kranich & Bach, left last week for an extended pleasure trip West.

Mr. Bach has long had a desire to visit the great Yellowstone Park, and accompanied by the two Misses Bach, his sisters, he is now taking that journey. He expects to remain away about three weeks.

Mr. Felix Kraemer is putting in a few weeks in the northern part of the State in pursuit of piscatorial enjoyment. He writes as follows under date of July 24 from the Thousand Island House, Alexandria Bay, N. Y.:

"Yesterday I had a big day's fishing (ungelogen)—215 pickerel, 68 black bass and a few small fish."

With such sport Mr. Kraemer should be happy.

J. C. Henderson, formerly manager of the Schimmel & Nelson Company, Faribault, Minn., has been elected manager of the Ann Arbor Organ Company, Ann Arbor, Mich., and is now in charge. Mr. Henderson takes the place vacated by Mr. Lew H. Clemeut.

OBITUARY.

Johann Friedrich Luther.

(Translated from New York Staats Zeitung.)

AT the advanced age of almost 90 years, a genuine German, root and stock, Johann Friedrich Luther, a direct descendant of that miner Hans Luther, of Eisleben, in Thuringia, who was the father of the great Reformer Dr. Martin Luther, entered—on Sunday, August 2, shortly before midnight—into the eternal rest. The deceased was a genuine Luther from top to toe. He knew not the fear of man; he was pious and God fearing, but also frank and free and merry in disposition. He was very fond of social gatherings, and in earlier days, before the weakness of old age and severe bodily suffering forbade it, he often saw a large circle of friends assembled around him.

Johann Friedrich Luther was born November 24, 1806, at Aslaer, near Wetzlar, Germany. He learned the trade of

the cabinet maker, and became a piano and organ builder. He it was who built the first "grand upright piano," and founded here in New York a piano factory after his arrival in 1837. With his early New York fellow craftsmen, William Steinway and the elder Sohmer, he maintained an intimate friendship which only death dissolved. Treasures which moths and rust can corrupt, to use his own oft repeated phrase, Johann Friedrich Luther never laid up, and hence he gave to his 10 children, of whom only three survive him, an excellent education.

The last years of his life he passed with his two widowed daughters, Mrs. Haeflin and Mrs. Storck; his third living daughter, Mrs. Paul Philippson, is with her husband in Montevideo, in Uruguay. The above named and the deceased's only granddaughter, Miss Paula Haeflin, attended to the late departed with devoted love and constancy. Mr. Luther was one of the founders of the oldest German Freemason lodge in New York, Pythagoras Lodge, No. 1. His lodge brethren accompanied him to his last resting place, and on Tuesday (yesterday) evening a brief funeral ceremony was held in the house of Mmes. Haeflin and Storck, No. 344 East Eighty-fifth street.

Louis A. Grass.

Mr. Louis A. Grass, the father of George N. Grass, of George Steck & Co., died on Thursday evening last in the sixty-sixth year of his age. The deceased held the distinction of being the oldest merchant tailor in New York city, and had his place of business at the corner of Chambers street and West Broadway for nearly half a century. His clientage numbered from the old merchants of lower Broadway, and his reminiscences of many of the characters in the business history of New York, now passed away, was authentic and interesting.

Mr. Grass was cremated at Fresh Pond. He was one of the original subscribers to this enterprise.

THE
Merrill Piano

HAS COME TO STAY.

118 Boylston Street,

BOSTON.

SILVER AND PIANOS.

CHICAGO, August 1, 1906.

Dear Musical Courier:

If the Eastern members of the piano trade wish to know something about the tendency of the Western dealers in small towns they had better come out here and make a trip through parts of Illinois and Iowa, as I just did, and hear the silver talk. Even St. Louis has a lot of silver piano men, and they are in dead earnest about it and are around all the time trying to make proselytes. Of course you find gold piano men too, but to me it was surprising to find silver piano men at all.

I cannot understand their arguments (the truth of it is they are not arguments, but merely assertions; the people are not arguing at all; they are declaiming), but I have an argument of my own which I herewith submit in cold type and which I am prepared to defend, and hope that THE MUSICAL COURIER will give anyone who wishes it space to reply.

Let us assume that silver has won the day and that Mr. Bryan and a silver House of Representatives are elected and that smooth sailing is then assured, as the Senate is already a silver body. Very well, let us assume this for the sake of this illustration.

Jones & Co. have an extensive, solvent piano and organ business in a prosperous, large Western city, and very naturally have done a successful instalment business locally and through a half-dozen counties. The 53 cent silver is being coined, the 16 to 1 silver dollar, and is in great circulation. Their instalment customers are coming in right along and paying their \$10 a month payments with the 53 cent silver dollar, which Jones & Co. (who are silver men) are taking without a murmur. They are making several cash sales too and taking big blocks of silver dollars with 53 cents' worth of intrinsic silver value, but they get rid of them too, for they send them down to the landlord to pay rent, and they pay off the salaries, and they also pack up 200 and send them by express to their New York piano manufacturer for one of his Style K mahogany which they must have at once.

The New York piano manufacturer, however, writes back to Jones & Co. that according to London or foreign quotations of that day the price of silver in the market made the value of the silver in the 16 to 1 dollar just 53 cents in gold in each, which was \$106 for the 200 sent, and that if Jones & Co. will send 178 more, the same being worth in gold \$94, which with the \$106 made \$282, they would send one of their Style K pianos. This is a private letter, because the New York manufacturer does not propose to do anything illegal; he knows that the bill passed by the silver people in Washington and signed by Bryan makes the 53 cent dollar a legal tender, which must be accepted as a dollar, and he therefore says in his regular business letter to Jones & Co.: "In answer to yours we wish to state that our Style K is now booked at \$278, at which price we will ship. We have received your shipment of 200 silver dollars by express. On the receipt of the other 178 silver dollars we will ship the Style K mahogany."

There you are. Jones & Co. out West are getting in thousands of silver dollars from instalment payments. Jones & Co. cannot kick, for they worked for Bryan and voted for him, and predicted glorious times. They must give a receipt for \$10 every time a payment is tendered to them; their landlord must accept the silver because the law says it is legal tender. Jones & Co. go to the landlord and want a new maple floor put down. The charge of the carpenter is \$75. The landlord says that the same sized floor one flight up, put down last year, was \$40. All right, says the carpenter, but I got 100 cents' worth of money then. Give me gold dollars and I'll do it for \$40. The landlord says he has silver only and that Jones & Co. had just paid the rent in silver dollars. "If I go out and buy gold to pay you the \$40 it will cost me about \$35 extra, and that will be the same thing, six one way, half a dozen the other." So he pays the carpenter \$75 in silver dollars. The lease is running out, and he notifies Jones & Co. that the rent after the first of such and such a month will be \$350 a month instead of \$125.

Now what can Jones & Co. do? Nothing at all. They finally send for that \$200 piano and pay \$78

fifty-three cent dollars for it. They sell it for 600 silver dollars, and all things are squared up; but what becomes of their \$30,000 instalment accounts due to them? They lose just one half. And that is the whole silver story. The silver dollar enables every debtor in this country to pay his debts at fifty cents on the dollar compromise, and nevertheless claim that he is an honest man. The Government compels or induces him to be dishonest, and that is the very reason that the whole creditor classes and all people who are free from debt are opposed to silver. There are also many debtors opposed to it because they are also creditors at the same time.

Farmers who have mortgaged land; storekeepers who have no assets ready to meet liabilities; political adventurers; socialistic politicians (not the intelligent socialistic philosopher who opposes plutocracy on scientific principles); Southern malcontents who are tired of playing secondary rôles to their Northern political bedfellows; professional office-seekers and ward politicians; tramps and members of the criminal classes are all for silver. They were all at one time for greenbacks. They are prepared to be for anything that promises spoils or the acquisition of something for nothing.

The piano illustration covers the ground, with this addition, that while all this agitation is in progress and before the election and after it, before the legislation has been submitted, passed, signed and transformed into law, all these people like those owing the \$30,000 of instalments will hold off and not pay, for they will wait to learn whether they can get a chance to pay a debt of \$100 with 100 pieces of silver worth \$53. They are in just that much.

Of course, the piano manufacturer will not advance the wages of the workmen in the factory. He will never tell the workman what he is getting for his pianos. And suppose after a while he does raise him; it will only be by degrees, for he cannot afford to take any risks, as the result of the whole silver legislation will probably end in national repudiation, failure of life and fire insurance companies, of savings banks and other banks, and will bring about such a panic as was never known before. During such times pianos will neither be made nor sold. No use for pianos in such days.

Besides this, we must not forget that foreign articles go into the making of pianos, such as veneers, the ingredients of varnish, cloths, pins, wire, &c., which must be paid in gold, which will advance the price even if workmen will be satisfied to take the 53 cent dollar for a dollar's worth of labor. Labor cannot escape from the greatest of all the many degradations by the legal introduction of this fraudulent piece of money. Some people have the erroneous idea of believing that the money is good because the Government is behind it. That's all wrong. A Government is good because the money behind it is good. I am not a politician. But some time ago I quoted to you a list of about 25 to 30 great economical writers whose books I had studied, beginning with Adam Smith and ending with Leroy-Boileau, and I am only saying what these great men have taught me in various branches of economics. Legislation cannot create universal values. If America is going to legislate on the basis of America for Americans Europe will get all of our gold and hold it until we get ready to come off our ridiculous perch. A great big bulk of the voting population of this country is not American at all, and that's the humorous side of the question. But now I am drifting into politics and shall stop.

McKinley used an A. B. Chase piano. It is of Ohio make, and he knows all about the Norwalk factory.

Out here in Chicago they are nearly all gold piano men. That means that they are nearly all solvent.

Taking the alloy out of the present silver dollar say about 95 cents' worth of pure silver would remain. If Bryan stood any chance of winning, together with a silver House, Wall Street would buy up all the silver dollars, melt them down to pure silver and get one dollar legal tender for each 53 cents' worth. A man pays \$100 for 100 of our present silver dollars, and gets 95 dollars of pure silver out of them. He buys \$11 more of silver and the Government will coin for him for the \$106 just 200 legal tender silver dollars.

On the face of it he has made \$89 clear profit. On a thousand dollar transaction it is a face profit of \$890. On a million dollar transaction it is a face profit of \$890,000. Wall Street would then swamp the West and South with those silver dollars, and the fellows out here don't see that.

There is no doubt at all that the reduction of piano production will affect the status of the traveling man. The manufacturer will become more independent of the dealer and in a sense more independent of the traveling man, and the latter may as well know this. I do not refer here to those traveling men who are encyclopedias of trade knowledge, but to the ordinary traveler who is on the road merely to sell pianos.

I walked into a piano store in one of those Western towns the other day, and saw 11 different makes represented. The 11 makes were really the products of four concerns, with different names upon them. One New York piano maker furnished four pianos, and each piano had a different name. One Chicago piano maker furnished five pianos, with three different names among them. That made seven different names from two factories, and two other factories furnished two names each. I asked the dealer how he could manage this *olla podrida*, and he said it was not his choice, but he had to have various grades, and people did not appear to care any whose name was on a piano as long as he guaranteed it.

"What do you mean by guarantee—a written warranty?" "Oh no," he said "darn the written warranty; we never use it. I mean the personal guarantee of the house. My word backed by my standing in the community."

Of course this is the typical case. The local dealer backs up this stuff with his own personal word, and the customer, who knows nothing at all about the subject, accepts the goods as good.

There is only one way for piano manufacturers of better grade pianos to overcome what appears to be a dangerous obstacle, and that is to continue to make good pianos and place them properly and advertise them scientifically (if they know how), and maintain their credits and reputations. That is the path to follow in order to neutralize the absurd conduct of many of the dealers.

Can a firm originate, create another firm consisting virtually of its own members and then transfer to this new firm all its assets, and deliver a clean and clear title and let the liabilities and creditors take care of themselves? That has been done several times of late in the piano business, and I have been requested to ask THE MUSICAL COURIER what its views are on this novel business process.*

There was a talk the other day in the Wellington Chapel between a number of piano men about the energy and vitality of some of the more advanced piano men, advanced in age, and I was surprised when I heard of Mr. Myron A. Decker's appearance and his health. He must have taken great care of himself to look so robust and, in fact, handsome. Other fine specimens are Mr. Charles Fischer, Mr. James W. Vose, Mr. D. H. Baldwin and Mr. W. W. Kimball. Mr. Geo. H. Chickering, who some years ago was not in the best of health, has been like a youth for the past four or five years.

The next set of piano men are all hovering around in the sixties, and require a separate paragraph, and one too long for me to indulge in just at present.

With your permission I return to you the following letter, with a request to publish it, with a few additional lines of my own:

WAXAHACHIE, TEX., July 16, 1906.

Editor Musical Courier:

DEAR SIR—How is this for Texas? While coming from the country this evening in company with my employer

* This inquiry refers to the action of the Hobbie Music Company, of Roanoke, Va., and S. E. Clark & Co., of Detroit, Mich. We are not legally versed in these intricate questions. Virginia law and Michigan law may be different, and yet in each State provisions in the law probably exist that admit of certain changes from copartnerships to stock companies or from stock companies or corporations to corporations; for how could these two concerns make such changes as are implied by these questions unless protected by the laws of their respective States. We know that the Hobbie Company acted strictly under legal advice, and Mr. Clark, of Detroit, certainly is too careful a man not to have acted similarly. And yet both transactions and transfers might prove defective if attacked by creditors determined to fight. It is always the determination of the creditor that affects such things most. If he does not care so one else will bother with it.—EDITORS MUSICAL COURIER.

we stopped at a spring to give our horses water, and while so doing a man appeared upon the scene who turned out to be an organ agent from Alabama, who claims he sold in Alabama 568 organs in two years at retail. Just think of it—23 11-24 organs per month. If Mr. Poczet can find his equal on his travels would be glad to hear from him in following issue of THE COURIER. Gentlemen, I think the organ agent above mentioned had a great big dream.

Yours respectfully, W. W. B.
Pianist with Arnold & Pettits, City Music Store,
Waxahachie, Tex.



CHICAGO OFFICE THE MUSICAL COURIER,
288 Wabash Avenue, August 1, 1904.

THERE was published in last Sunday's *Tribune* an account of the new building which it is intended to erect on Michigan avenue just north of Jackson street, on the site of the old Leroy Paine livery stable. This is the scheme which Mr. Charles C. Curtiss has been connected with and been working at ever since he dissolved his connection with the Manufacturers Piano Company.

It is proposed to have two music halls, both on the first floor, one to hold 2,500 people, the other of a capacity of 1,000. The remainder of the building will be specially adapted for musicians' studios.

Mr. Curtiss says that he has already made a contract with the Chicago Orchestral Association for the larger hall for its permanent home, and it is intended to have it ready for the season of '07-8.

There is scarcely a thing to say that would be interesting to the trade. There have been no developments in the cases of the Hallet & Davis Company, the Schaeffer Piano Company, nor in the Estey & Camp concern. Mr. Maynard is still confident of an early resumption. Mr. Rice reports the completion of their invoice, which proved to be more favorable than was anticipated, and in the Estey & Camp case General Estey says that nothing has been done in the way of appointing a manager and at the same time remarking that he was still here.

There have been no more failures, so far as can be learned, except a small assignment out in Centralia, Wash., by Messrs. M. E. & I. S. Turner, and the Turner & Dickinson failure in this city. This latter concern manufactured cast iron plates and cannot affect the trade to any extent.

Smith & Barnes.

Both Mr. Smith and Mr. Barnes are at home, though not on account of a pressure of business. The factory is running, some orders are being received and pianos are still being shipped, and many more could be sent out if the concern chose to do so. They are both conservative men and mean to be right in it and ready for the trade whenever the reaction takes place. They have finally concluded to adopt a mandolin attachment in order to please customers and meet competition, and while about it they propose to have as many different effects as any concern.

A Change of Ownership.

The Hollenberg Music Company, of Little Rock, Ark., as is well known, had among its stockholders some members of the Boston Hallet & Davis Piano Company. The stock so held has now been bought by Mr. E. S. Conway, of the W. W. Kimball Company. This, of course, ends all connection with the exception that the Hollenberg Music Company may still remain representatives of the Hallet & Davis piano, if its manufacture is continued. Mr. F. B. T. Hollenberg was in Chicago this week. He says the Hollenberg Music Company is in excellent shape.

The Olson & Comstock Change.

There was not enough business for all the parties interested in this concern and Mr. Comstock withdrew from any active participation, but still retains a vested interest. Mr. Otto Olson will run the business with the aid of his father, and there is no reason why he should not be successful. He is popular and a good business man, and his

father is an able mechanic and an experienced factory superintendent.

LYON & HEALY'S NEW CATALOGUE OF OLD VIOLINS AND HISTORICAL SKETCHES.

Perhaps the most valuable and interesting catalogue ever issued by any house in the music trade has just been put out by Lyon & Healy. While it is essentially a catalogue of their large collection of old violins, its scope is much broader than that of a catalogue, for, in addition to, and preceding the descriptive matter proper, is a historical sketch of the violin and its master makers from its inception to the present time, of which Mr. Freeman, their violin expert, is the author, which, in many respects, is the most comprehensive and valuable treatise on the subject in the English language.

The work is illustrated by upward of 100 facsimile reproductions of the labels used by the old masters. Another feature of utility to every player and student is the list of music for one and two violins, violin and piano, violin and organ, violin and 'cello, three violins, four violins, trios and quartets and other miscellaneous arrangements, all of the original editions with original markings.

Literature on the subject of the violin is so meagre and so inaccessible to the vast majority of those interested that this work, consisting of 373 pages, will find universal appreciation for its literary merit alone—while to the teacher it is a reference book *sans pareil*. To the prospective purchaser of the violin it is of the greatest value, and primarily it is written for him, to give him correct information, and enable him to better judge between the good and the bad, the genuine and the spurious, and the points of difference between the work of the great master workmen of the sixteenth, seventeenth and eighteenth centuries and their followers.

The Root Concert Piasco.

The Root Monument Association was unfortunate in the selection of a day for the monster concert. The Fourth of July had too many counter attractions, the result being a loss instead of a profit, as was anticipated. It is understood that Mr. Wm. S. Tomlins was paid the sum of \$3,000 for his services. It was the impression of the music trade that the participants were to give their services for the good of the cause, but this seems not to have been the case. The matter has not been abandoned by any means, and we hope to see a monument erected to the memory of the late George F. Root.

Bought Out His Partner.

Mr. William Straube has purchased the interest of Mr. W. W. Van Matre in the concern known under the title of Van Matre & Straube and will continue the business under his own name, Wm. Straube. Mr. Van Matre has an interest in an excursion steamboat and a park near South Bend, Ind., which will claim his attention for the present.

Another Change.

Mr. Julius N. Brown has disposed of his interest in the Colby Piano Company, of Erie, Pa., and has acquired an interest in the Burdett Piano Company, of Erie, Pa. This interest consists of the stock of Mr. George A. Webb, the former secretary of the Burdett Piano Company. Mr. Brown has not yet determined whether he will retain Chicago headquarters or remove to Erie.

Personals.

Mr. James M. Hawhurst is out in Michigan for a short trip and will return on Tuesday. He then goes East for his usual summer vacation.

Mr. E. H. Story has returned from the East, but is still on pleasure bent, as the time which he had allotted for recreation does not expire until next week.

Mrs. E. A. Ross is the successor of Mrs. M. S. Burnette with the Estey Organ Company in Woonsocket, R. I.

Herman A. Braumuller, son of Otto Braumuller, of the Braumuller Company, is now in New York, having completed his Western trip.

William Tonk & Brother have secured judgment for \$445.83 against E. A. Osborne.

I do not know that I can find this organ man's equal, but I really see nothing very remarkable about it. People who are not active in the organ business can form no idea of the amount of business done in it in normal times and how many organs are sold even now. Organ manufacturers are not going to say much about it, and I remember the editor of THE MUSICAL COURIER telling me once in his own office that an organ manufacturer once requested him not to say anything about the organ business, but to keep it "dark."

But the letter reminds me of a story about Albert Weber, Sr., of whom it was said that he usually in reply to the query "How's business?" replied "Sold two grands before breakfast this morning." I know a traveling man in whose company I used to drift on the road in former years who told me that he took orders for 800 pianos—very high grade—in one round trip to the Pacific. The wholesale price averaged about \$400. If I had at that time owned enough ground to be buried in I should have dropped dead when he told me.

At another time I came across a piano man who showed me his traveling record, and it was as follows on the book as entered by him:

Left New York Monday afternoon 4:30.
Buffalo Tuesday sold..... 23
Cleveland Wednesday forenoon sold..... 26
Toledo Wednesday afternoon sold..... 24
On the train to Detroit sold conductor..... 1
Detroit Thursday sold..... 45
At the Depot sold Engineer..... 1
Indianapolis Friday sold..... 27
At the Depot sold fireman..... 1
St. Louis Saturday sold..... 30
St. Louis Sunday sold in various breweries..... 3
St. Louis Monday sent home for money by telegraph.
St. Louis Tuesday firm wired "Impossible, collect yourself."
Indianapolis Wednesday, collected \$25 on account former order cancelled.
Detroit, Thursday, collected \$25 on account, half of former order cancelled.
Toledo, Friday, collected \$25 on account, whole order cancelled.
Cleveland, Friday, P. M. No money, order cancelled.
Buffalo, Saturday, collected \$25 on account, order cancelled.
Home, Sunday.
Home Monday, but didn't show up. Went to the baseball game, and met the old man with a lady friend. Wasn't bounced.

Yes, this Texas pianist should have traveled, as I have, among piano men and dealers to learn of wonders. I remember some years ago an event (as it was told to me) which I could not guarantee, however. A piano man was sent by his house to a rich farmer (this was in Pennsylvania, where all farmers are rich) to sell a large upright piano. The farmer had two daughters, both single, and a son who was not married but lived at home. The piano man arrived in the evening and was put to bed with the son, but there was only a very thin partition wall between his room and the room the two girls occupied. The piano man found this out accidentally as he got into bed, by striking the partition board, which had a muslin cover and wall paper over it. But the thing was so thin that you could hear the girls in the next room breathe.

So he made up his mind to talk pianos real loud to the boy, so as to get the girls excited, and he started in. The boy couldn't make out why the piano man hollered so terribly loud, but he screamed out: "Tri-chord, overstrung, double-veneered, warranted, fine tone, delicious touch, testimonial by everybody, &c., &c." until he got hoarse. "What's that snoring?" he all at once asked. "Oh," said the boy, "them's my twin sisters asleep." "Could they go to sleep so quickly with all this speech I was making?" "Oh they were born deaf, and you could shoot off a cannon and they wouldn't hear it." And they were gold string pianos, too, the man was trying to sell.

Yours, M. T. POCZET.

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THE HAMILTON ORGAN,
HENRY STREET, CHICAGO.



CATALOGUES FURNISHED UPON APPLICATION.

Stringed Instruments at Berlin's Exposition.

By ARTHUR M. ABELL.

BERLIN, June 11, 1896.

THE piano exhibit, about which it is not my allotted task to write, is by far the most important part of the musical instrument department. Those accustomed to seeing the exhibits at great international exhibitions will be disappointed in the collection of other instruments. It must be borne in mind, however, that this is not an international exposition. It is not even a national one. It is merely a local affair for the city of Berlin. Therefore, comparisons with the Chicago fair, such as I have frequently heard, are quite out of place. The main building as a whole is a marvel when we consider that here is represented the handicraft of one city only.

Several local violin makers have instruments on exhibition. Several of Berlin's best-known firms are not represented at all, strange to say, notably Hammig, Friedel and Lüdemann.

Oswald Möckel has the largest exhibit of string instruments. In one case he has a fine quartet of Stradivarius model; also a miniature violin, about 5 inches long, of exquisite workmanship and perfect to the smallest detail. In another case are eight violins modeled after different Italian masters. Four are copied after Stradivarius and they were made in 1873, '78, '84 and '95. One Maggini and one Amati model are labeled 1896. A fine instrument is copied from a Joseph Guarnerius in August Wilhelm's possession. Another Stradivarius model, unvarnished and with the top off, shows good workmanship. Möckel's varnish is poor, however. It is of a dull red color, and does not bring out the qualities and beauties of the wood.

In a third case is a violin modeled after Lupot, that looks old and much used; also a 'cello with a well-carved lion's head. In this case is shown also a remarkable illustration of the repairer's art. An old Italian violin was brought to Möckel a couple of years ago in a very dilapidated condition. Photographs show the state it was then in. The top looked like a crazy quilt. As it had been badly repaired it was taken to pieces and properly glued together again. When the different pieces of wood in the top had been taken apart, it was actually in shreds, as the photograph shows. After using all of the wood that could be used in putting it together again, it was necessary to add 189 new pieces to restore it completely. The old scroll was fitted onto a new neck and the instrument was again in shape to be played on. The violin now looks like a well preserved old instrument and is said to sound finely. It belongs to a Russian Concertmeister. This is a remarkable piece of workmanship.

Ludwig Neuner is represented with an exhibit of four violins, two violas and two 'cellos, all quite new. The workmanship is good but not remarkable. The violas are very large; they are properly more viola altas, or Ritter violas, than ordinary violas.

Carl Schulze exhibits eight new violins, Strad models mostly, one viola and one 'cello. Also a violin with rounded edges, flat at the sides and arched in the middle.

Frans Günther shows six violins which resemble each other very closely. He uses a dull lemon-yellow varnish with a reddish tint. In this case are also two 'cellos and an assortment of bows and various parts of violins.

Joseph Hornsteiner has exhibited two violins fully

finished (Strad models), one finished as to workmanship but unvarnished, and one unfinished, showing inside. Also a 'cello and a viola and numerous bows. Hornsteiner's instruments show excellent workmanship and good varnish. His exhibit is deserving of much praise.

Ernst Kesler displays four violins and two fine-looking 'cellos.

R. Effner is the only man who has exhibited a double bass, and a splendid looking instrument it is. It has already been sold to a member of the Philharmonic Orchestra. Effner shows further a string quartet and various parts of violins. This is a good collection.

None of the owners of these instruments were present at the time I examined them, so I could not try any of them. A few cases stand empty yet, indicating that the exhibit is not yet complete. In fact, the exposition as a whole is yet far from being finished.

An interesting novelty is exhibited by Otto Heinrichs. This is an instrument called Schlossvioline, which means lap violin. It is a combination of a violin and zither. The body of the instrument is like a violin, but the neck is much broader than a violin neck and is fitted with frets like a zither. A flat metal head takes the place of a scroll, on which the strings are fastened on pegs as on a zither. Four strings are used as on the violin, only the G string is on the right side and the E on the left side of finger-board. When played it is held in the lap—hence the name, lap violin—with the neck resting on a table. The bow used is somewhat heavier and shorter than the ordinary violin bow. The instrument is, of course, much easier than the violin, and it has a much better, fuller tone than the bow zither. It is an instrument for amateurs principally.

On exhibition are five violins—they are of the same size as the ordinary violin—two violas and an instrument considerably larger than a viola, and yet too small to be called a 'cello.

The best general assortment of orchestral instruments of all kinds is that of C. W. Moritz. He has a splendid exhibit of brass and woodwind instruments and drums; also violins and a 'cello.

A good collection of brass instruments only is displayed by C. F. Zelschue Söhne. Here are some beautiful specimens.

A very interesting assortment of drums is that of Heinrich Meisner. Here are drums of all sizes and kinds. Especially noticeable are some very old models with long barrels similar to our drums of the War of the Revolution. One of these dates back as far as 1668, the time of the great Kurfürst; another dates from the time of Frederick the Great, and yet another from the time of Napoleon Bonaparte. Wax figures are exhibited playing on these drums, clothed in the uniforms of their respective times.

Another larger but less interesting exhibit of drums is by K. Heilbrunn. Cocchi, Bachigalupo and Graffigna are represented with a monster orchestra which won prizes at Chicago in '93 and at Antwerp in '94.

Another big orchestra, for sale at 6,000 marks, is exhibited by A. Leuk.

The air is rendered hideous every few minutes by the shrieking of orchestrons, wailing of music boxes and pounding of electric pianos.

Of all the instruments that are shown off systematically the most interesting is the Janko piano, as played upon by Prof. Richard Hausmann. I do not envy him his task. Right next to his instrument is an electric crank piano

that begins to grind away as soon as the Janko is silent for a moment.

I was much interested in the Egyptian band in the special Exposition Cairo. I was not aware that the land of the Pharaohs could produce among its dusky inhabitants musicians who could play so well. I marveled all the more at this after witnessing a performance in the Arena by the Arab caravans and listening to the hideous noises that they consider music. Those fellows in the Khedive's band play like real musicians, with true intonation, good rhythm and intelligence. To be sure their programs are rather light in character. It is universally admitted that this special Exposition Cairo is far ahead of any Oriental display ever yet exhibited at any European or American world's fair.

Here we can wander through the streets of the old Egyptian capital, gaze upon the immense pyramids, stroll among the ruins of gigantic temples, take a view of the beautiful Nile, and visit the burial places of the Pharaohs, all for 12½ cents. For the same price we can study scenes from life in the desert as performed by 500 Arabs with their wives and children and horses and camels.

A trip to Cairo is well worth while.

Mr. Parsons Returns from Europe.

MR. CHARLES H. PARSONS, president of the Needham Piano and Organ Company, returned from his European trip on the steamer Paris on Saturday morning last. The return trip was a stormy one, and much disagreeable weather was experienced. Mr. Parsons is congratulating himself now on being a first-class sailor, and he enjoyed the passage in spite of the wind and waves. In the past his physical disabilities have predominated, with the attending unpleasantness, and European trips have been forced expeditions rather than agreeable episodes in his annual curriculum.

"The change is decidedly for the better, and my summer vacations abroad will in the future be anticipated with pleasure instead of dread, as heretofore," said Mr. Parsons.

One of the special reasons for going to Europe at this time was that Mr. Parsons desired to visit the Second Annual Exhibition of the Music Trades, held in Agricultural Hall, London, and in which the Needham Piano and Organ Company had a notable exhibit, consisting of a specially constructed organ, which for elaborate design and carving eclipsed anything which had ever been submitted to the inspection of the British public, and the other was an organ manufactured by the Needham Organ Company in the year 1846.

If there was any doubt in the minds of the people re-

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garding the progress made by the American organ manufacturers during the past fifty years this exhibition would dispel it.

The business prospects on the other side were excellent and based upon good substantial reasons. The business during the past year has been very good. Although there have been many failures among small dealers, they have not been of magnitude sufficient to influence the general tenor of trade, and there seems to be nothing now in the way of a continuation of this same trade, with indication of a slight improvement.

Mr. Parsons is naturally greatly interested in the political situation, and predicts more prosperous times for the

American trade under a change of administration, which he is hoping for this fall.

The Hon. Bourke Cockran was a passenger aboard the Paris, and was besieged by numberless newspaper men down the bay. "Although I was standing very near Mr. Cockran," said Mr. Parsons, "they did not solicit an interview with me, which was exceedingly disappointing, for I had several things to say, particularly on the many admirable features of the Needham pianos and organs, which would have been of great interest to the public."

"But then they didn't seem to recognise me. I suppose on account of European changes in my general appearance. You just come around in a couple of days, will you? I

am awfully busy now getting these orders in shape for the factory and picking up odds and ends which have accumulated during my absence;" and Mr. Parsons plunged into work again.

—Fred. W. Stieff is vice-president of the Committee of Seventy recently appointed by the gold Democrats of Maryland at Baltimore.

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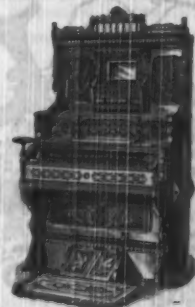


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and many others, but we deem it unnecessary to do so, as the public is well aware of the superior merits of the MARTIN GUITARS. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

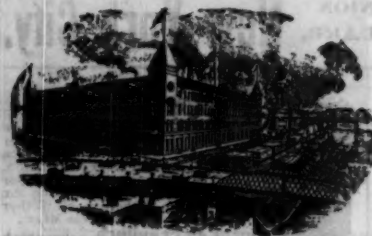
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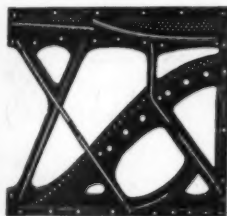
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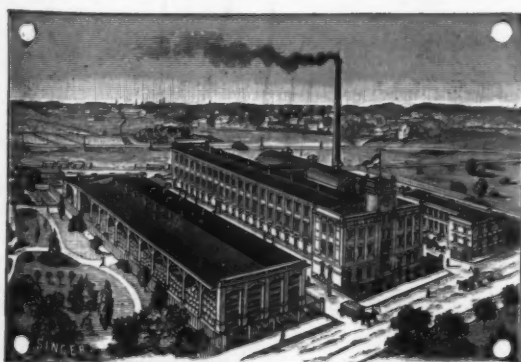
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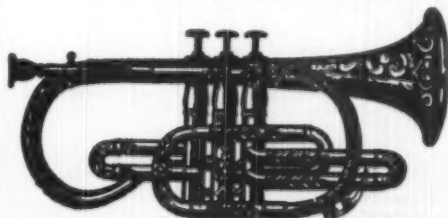
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